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The Phenomenology of Contemplative Space

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THE PHENOMENOLOGY OF CONTEMPLATIVE SPACE

Frank Fuentes

Primary Thesis Advisor | Bruce Abbey
Committee Member | Lawrence Davis
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Divine Comedy
Dante Alighieri
Inferno : Canto I

*Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
ché la diritta via era smarrita.*

*Ahi quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinova la paura!*

*Tant' è amara che poco è più morte;
ma per trattar del ben ch'i' vi trovai,
dirò de l'altre cose ch'i' v'ho scorte.*

*Io non so ben ridir com' i' v'intrai,
tant' era pien di sonno a quel punto
che la verace via abbandonai.*

Divine Comedy

Dante Alighieri

Inferno : Canto I

*Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward pathway had been lost.*

*Ah me! how hard a thing it is to say
What was this forest savage, rough, and stern,
Which in the very thought renews the fear.*

*So bitter is it, death is little more;
But of the good to treat, which there I found,
Speak will I of the other things I saw there.*

*I cannot well repeat how there I entered,
So full was I of slumber at the moment
In which I had abandoned the true way.*

In the manner of Pope Sixtus V, my thesis reorganizes a secular procession for Agnostics in Rome. This Agnostic pilgrimage serves as an urban design redevelopment poetically symbolizing the alternative path that Dante could have taken. My thesis project recognizes the connection between the Pincian Hill, the Piazza del Popolo and the Piazza della Liberta as a triptych offering a garden, space, and place. The garden represents awe, the Piazza del Popolo space symbolizes contemplation, and the place serves mysticism.

PROJECT INITIATION

In Canto I of Inferno in the poem, “Comedy,” in the middle of Dante’s journey in life, he finds himself lost in a dark forest, and he cannot find the straight path. He does not remember how he wandered away from his true path that he should have been following, but now is in a fearful place. He looks up from the valley, sees the sun shining on the hilltop and proceeds to climb towards the light. But confrontation with a leopard, lion, and “she-wolf” drives Dante back down into the darkness of the valley.

As Dante begins to feel hopeless in his unfortunate situation, a strange figure approaches him. Dante then moves forward, seeking help from it, and the figure shows himself to be the poet, his master of inspiration, Virgil. Virgil instructs Dante to go another way because of the she-wolf and confesses that someday, “a marvelous greyhound, whose food is wisdom, love, and courage, will come from the nation between “Feltro and Feltro,” and save Italy, chasing the she-wolf back to Hell.” He then commands Dante to follow him and see the horrible sights of the damned in Hell, the hope of those doing penance in Purgatory, and if he so desires, the realm of the blessed in Paradise. Dante readily agrees, and the two poets begin their long journey.

Ultimately, it was Dante’s conscious decision to seek salvation. Throughout the poem, Dante is advocating a strict adherence to a medieval Catholic theology. The theology insists that man must strive for righteousness and morality. In short, the cycle and the daily affairs from simply living would gradually change a man towards lethargy, straying him from the strict paths of morality, according to Catholicism. A man can find himself in the dark woods, if each of his thoughts are not devoted to morality.

Dante was spiritually lost and had only two options to choose from, seek salvation, or seek doubt. His, “Comedy” leads him to seek salvation, but this thesis supposes the alternative pathway - the path of doubt. Instead of seeking salvation, this thesis supposes Dante to continue his journey in the dark wood. One who follows Dante’s alternate course wounds up joining the Society of the Preservation of Doubt.

CLIENT : SOCIETY OF PRESERVATION OF DOUBT

The Society of Preservation of Doubt is an informal, yet collective group of individuals who have fallen into the peculiar route of straying away from salvation. Their desire to intentionally not seek Catholicism, nor salvation, but rather accept a nihilistic-like view of the world's status leads them to a different ultimatum - an opportunity to rediscover their own senses. The rediscovery of experiencing their senses in a new light, allows for each individual to seek their own pathway, and in doing so - each allow himself to reach a state of transcendence.

The Society of Preservation of Doubt performs in a manner unlike founder of the Salvation Army, William Booth. Members of the Society of Preservation of Doubt do not preach a gospel of Jesus Christ to the poor, the homeless, the hungry, and the destitute. As the Society of Preservation of Doubt refrains from preaching, advertising, and convincing others into their organization as the Salvation Army has historically done, there is no formal disagreement in the understanding of doubt amongst members of the organization and

Members of the Society of Preservation of Doubt, instead, choose to focus their energy in reaching a state of private transcendence. Thus, there is no conventional ritual to achieve transcendence, unlike in the Abrahamic religions, Christianity, Judaism, and Islam. And so, to reach a state of transcendence, even as an agnostic, or one who may identify as irreligious, nonreligious, or nihilistic, a conventional manner has not yet been established.

SITE

ROME'S URBAN PLANNING:

Pope Sixtus V was born a peasant on December 13, 1521. In his youth, he joined a Franciscan order, where he displayed his talents as a scholar and preacher. Pope Pius V made him cardinal and ultimately served as Pope. Pope Sixtus rooted out corruption and lawlessness across Rome, and is known for as a significant figure of the Counter Reformation. He had a farsighted urban vision for Rome, transforming Rome as capitol from a medieval hodgepodge into a Baroque showplace.

Pope Sixtus laid out a new street plan for Rome, uniting the seven pilgrim churches and other major sites. These major sites would be punctuated by Egyptian obelisks, that had been brought to Rome by past emperors and He rehabilitated Roman aqueducts and water courses and dotted the city with fountains that largely survive. The result was to improve living standards, encourage growth and breathe new life into the city. In part, the building craze was driven by his desire to reassert the power of the Pope and the majesty of Rome as symbols of church strength in face of the threat of the Reformationists. His urban planning actions invoked a sequential pathway for the pilgrims of the Christian faith.

ENTERING ROME:

As one enters through the main gate, the Porto Flaminio; one has all of Rome spread before him. One arrives at the Piazza del Popolo and encounters the tridente. on the left for the Quirinale and Santa Maria Maggiore. On center down the Strada del Corso to the Capitoline Hill (where the monument of Victor Emmanuel III lies) and city center. To the right lies the Campus Martius and Vatican. The Piazza del Popolo is marked by one of thirteen Egyptian Obelisks in Rome, the Flaminio Obelisk. The seemingly identical churches of Santa Maria in Montesanto and Santa Maria dei Miracoli flank the center road to the Capitoline.

The Piazza del Popolo is a large urban square. It's name means "People's Square" but historically derives from the poplars plant genus. The piazza lies inside of the northern gate in the Aurelian Walls, now referred to as the Porta del Popolo.

PIAZZA DEL POPOLO:

Between 1811, and 1822 architect Giuseppe Valadier designed the layout of the Piazza del Popolo today. He removed a fountain by Giacomo Della Porta, demolished some insignificant buildings to form (2) semicircles, reminiscent of Bernini's plan for St. Peter's Square. Unlike Bernini, Valadier's Piazza del Popolo, incorporated trees as a critical element, leading one up to an overlook from the Pincio Gardens.

PINCIO GARDEN DESIGN:

Valadier also designed the Pincio Gardens forming a direct relationship to the Piazza del Popolo. The Pincian Hill of Ancient Rome, overlooks the space from the east, offering a view towards St. Peter's Basilica. Valadier eliminated informally terraced gardens belonging to the Augustinian monastery. In its place, Valadier designed a series of formal terraces leading up to a triple-arched grotto and ultimately a balustraded lookout at its summit. The layout of the bosquets and trees flank the open space forcing the main perspective west toward the Vatican. The Pincio (Pincian Hill) serves as a link to the Villa Borghese gardens.

PIAZZA DELLA LIBERTA:

Piazza della Liberta is a square in the rione, Prati in Rome. It is located on the right bank of Tiber river facing the Piazza del Popolo. From it launches the Via Cola di Rienzo, that crosses the rione Prati ending in Piazza Risorgimento. The square is a rectangular lot, consisting of two green areas with flowerbeds. It is surrounded by century old trees, eclectic-style buildings. Nearby monuments include the sacred aedicula (small shrine) portraying the Virgin with the Child, a monument to the dramatist Pietro Cossa and Casa De' Salvi, as well as an apartment house built by Pietro Aschieri in 1930.

PRESCRIBING PROGRAM

The home bred Italians residing in Rome spend their days working in cafes, and their nights at restaurants enjoying aperitivi. The international tourists visit Rome for its richness in historic monuments, museums, art pieces, and romantic landscapes. The religiously subscribed and affiliated individuals visit Rome for its Catholic religious power and the architecture that represents it, such as (but not limited to) the seven pilgrimage churches of Rome, most notably the Basilica of Saint Peter's in the Vatican. But what about the irreligious? The agnostics in Rome? Where do they go? Given a secular understanding of sacred space, how does one go about designing a place for this unique group in a city dominated by 900 churches, most of which representing the Catholic religion? Recognizing agnosticism as a religion, given the agnostic's general lack of religious ritual, what type of ritual would best serve their interests?

This thesis has an interest in awe, contemplation, and mysticism and with regard to prescribing a program, it supposes that an architecture would result in a resort. This resort complex would serve as a retreat for individuals hoping to avoid the Catholic dominance of Rome, and produce a series of sensory experiences as a medium to reaching transcendence. The complex's program would be composed of a hotel, studios, and one collective garden. The studios will offer spaces for writers, visual artists, musicians, cooks, and yoga enthusiasts to take refuge in. Each individual studio offers a unique perspective and emphasis on advancing one's own connection to a particular sense: thinking, seeing, hearing, tasting, and feeling respectively.

The project's design of the garden, space, and place are considered in the larger scope of the site. Valadier's Pincian Hill serves as the garden, the Piazza del Popolo functions as the main space, while the manifested design replacing the Piazza della Liberta performs as the intended place for this group of people.

The project commences at the Pincian Hill, serving as a meander in the Villa Borghese gardens, alluding to Canto I of Dante's Inferno. It programmatically ties the complex together, historically links the project from the time of Pope Sixtus V to Rome today, and anchors the project as the starting point for a secular procession to the project's place. One's movement and sequence through the greater site and ultimately to the architecture allows for the rediscovery of experiencing their senses in a new light. Each individual seeks a path of their own, and in doing so - allow themselves to reach a state of transcendence.

In rewriting the alternative pathway that Dante could have taken, I reconceptualized the cubes of uncertain doubt into five studios.

The Cubes of Uncertain Doubt:

First Cube (*In Darkness*): Movie Theater

Second Cube (*In Denial*): Cooking Studio

Third Cube (*In Grief*): Yoga Studio

Fourth Cube (*In Thought*): Music Studio

Fifth Cube (*In Silence*): Writing Studio

THESIS ARGUMENT

PHENOMENOLOGY OF CONTEMPLATIVE SPACE

Through the eyes of a sacred man, a man who associates himself to the profane would believe that our world is populated with unseen spiritual being(s). When members of a group that share similar ideals or at the very least interests regarding a type of theism meet - that is when a religion truly lives up to it's full potential. If the Abrahamic religions: Christianity, Judaism, and Islam could be considered and categorized each as types of religion since they believe in the existence of a monotheism, that being God - then the same should apply to agnosticism and igtheism as religions, so long as members of that organization come together to share their ideals. But one must also ask a fundamental question regarding a meeting for agnostics and igtheists - why would agnostics and igtheists congregate and/or assemble together in the first place?

Igtheists acknowledge that the existence of God is meaningless, since the term, "God" has no unambiguous definition. Before an igtheist could consider arguing on God's existence, a non-controversial universally accepted definition of god must be accepted. Conventionally the term, "agnosticism" lies in the lack of belief of anything supernatural. The very nature of the term, "agnosticism" lies in the specific belief that the truth values certain claims - particularly metaphysical and religious claims such as whether or not God, or the supernatural exist - are unknown and perhaps unknowable. The belief results in not posing for, nor against theism, nor atheism. There seems to be no reason to meet since the rules of the religion are blank. As Igtheists can't acknowledge the term, God to connote its various connotations according to Christians, that being : self-existent, transcendent, immanent, immutable, eternal, omnipresent, omnipotent, omniscient, incorporeal, and one all simultaneously - the term loses its fundamental value and meaning in the countless interpretations to the initial uniform meaning. God could be anything from a divine power urging for Abraham to kill his son in God's name to prove his belief in him (Genesis 22:14), to a burning bush demonstrating his being through unconventional manners to Moses (Exodus 3:6).

The very lack of an architectural religious presence for those who subscribe themselves to igtheism and agnosticism in the contemporary urban religious landscape today poses the need for their representation in ways other than non-denominational and secular spaces. Architecture has served since the Paleolithic times, and continues to serve as a medium to express a relationship between religion, or the search of a higher supernatural power with a group of individuals in mind.

I contend it is vital to understand the role of architecture that scripts spiritual experiences, in order to anticipate what the implications of such changes will be for those who consider themselves to be irrespective of religion (agnostics). Furthermore, it is my contention that this movement must be realized through an architectural sanctuary that is composed of a spatial manifestation in which it produces a universal setting for contemplation.

This thesis contends that architecture has the potential to script a hyper specific spiritual experience catered toward both the individual and the collective. Architecture can invoke an essence of spirituality regardless of one's own affiliation towards religion. It is my contention that there is potential for design in architecture within agency to perform the thesis, a contemplative space for individuals with or without a religious identity. Architecture can perform as a device to invoke a sense of spirituality in individuals that would not consider themselves neither religious, nor spiritual - by providing a place of awe, contemplation, and mysticism.

The symbolic agendas propelling the architecture will inevitably produce a space that is the consequence of a deeply layered, and rich context. This space will serve as a sacred marker, based exclusively on the belief that, "our identities are related to the sense of belonging to a place (Marsh, Belonging)." To understand one's own identity, one must recognize and challenge their own assumptions of what it means to be in a sacred space. Thus, the architecture will ultimately serve as a hierophany, a manifestation of the sacred (Eliade, The Sacred and the Profane). It will be a tabula rasa, a clean slate - one that is consecrated through the ritual of the sacred and performs to reach a transcendent state of being.

The challenge then becomes, how does one go about identifying an appropriate secular understanding of the sacred? And ultimately, how does one go about designing an architecture that invokes an essence of spirituality for individuals who don't affiliate themselves with religion?

For the purpose of this thesis, I will only seek to consider the perspective of the terms: religion, agnosticism, and atheism from the Western world and its interpretations of the sacred, spiritual, and profane. The architectural catalogue and case studies series contained within this thesis document were carefully selected on a basis of specific elements that when synchronized together in the form of architecture - produce spaces that incite an essence of spirituality. The following architectural subjects referenced include a variety of the following elements. This criteria for objective analysis includes the following elements: proportion, geometry, symmetry / asymmetry, axiality, centering / recentering, sequence / movement, light, sound, theatrical presentation / stage-setting, structure, rhythm, and subjective / personal observation. The treatment of these elements produce architectural devices unique to each project with respect to history, context, form, and performance on the individual experiencing the architecture. This thesis believes that the synchronization of the elements listed above total to and scripts a spiritual experience provided solely by the spatial manifestation of the architecture alone.

SITE ANALYSIS :
ROMA, ITALIA : PRIMORDIAL THEOLOGIC REVERENCE

ROME

Today, Rome is a city composed of over 900 churches, a city synonymous with transcendence, and a city understood as primordially reverent. But, during the Late Hellenistic / Greco-Roman period of 214 BCE, Rome invaded Greece and dissolved the Achaean league. This successful invasion commenced the rise and triumph of the historic Roman empire which would lead it and its associated uniform religion of Christianity to seal the fate for the architecture of the city, ultimately serving as a global sacred marker. One might suppose the evolution of churches in Rome to consist of three significant periods. Each period resulted in architecture that was designed to reflect the ideals of that respective period. These periods include the Romanesque, the Renaissance, and the Baroque period which range from the mid 10th century to the mid 18th century.

ROMANESQUE

In the midst of the 10th and 11th century, the First Romanesque period was born. The ideals of this period was characterized in the basilicas of its time. A basilica is a large oblong hall or building with double colonnades and a semicircular apse on the center and end of the axis programmed as a church. The characteristics of these basilicas included large, thick structural walls and a facade which lacked sculptures or any elements of iconography. The interior spaces were profusely painted with frescoes. This treatment to the architecture disallowed any opportunity to showcase a hierophany, a sculpture that signifies a manifestation of the sacred. The “editing-out” of ornament, or architectural decoration on the facade in this period, further demonstrated a connection between the architecture and the ideals of the period, particularly in that to be a part of the Christian religion, one must adhere to choosing a modest, simplistic life - one that does not favor an extravagant lifestyle, for at the end of one’s life, they will ultimately experience the lavish lifestyle they so deserve. In short, indulgence was considered to be a sin and the architecture of the time would have to omit ornament as it too was seen as an delicacy in architecture. One must prove to God that one is willing to humbly accept their life and use it primarily for prayer. In Rome, the Santa Maria in Cosmedin basilica embodies the ideals of the Romanesque period and functions as a minor basilica. The four major basilicas that serve as the Papal churches were designed during the Romanesque period and they include: San Giovanni in Laterano, San Pietro in Vaticano, San Paolo fuori le Mura, and Santa Maria Maggiore.

RENAISSANCE

During the 14th, a period referred to as, the Renaissance or, “the re-birth of the arts” was born. While the period consisted of hyper realistic artistic renderings of iconic and notable leaders in Italy through drawing, painting, and sculpture, the period also gave birth to architecture that reflected the ideals of the period. These Roman churches of the time took an opposition to the attitude of the Romanesque. In place of a modest, naked architectural aesthetic, this period became understood as the rebirth of ancient greek elements. These include the use of peripteral columns, pediments, tympanums, stereobates, stylobates and the capital orders. Some notable examples of these Roman churches include Santa Maria della Pace and San Pietro in Montorio (Tempietto) by architect, Donato Bramante. The use of these elements begin to reinforce the connection between the Christian religion and architecture. By including ornament, and sculptural elements in the facade, the architecture celebrates the religion. Choosing to spend an exorbitant amount of money on the architecture emphasizes the importance of the religion. The architecture thus makes a clear statement, one that chooses to celebrate the architecture and equalize it with the prominence of the religion.

BAROQUE

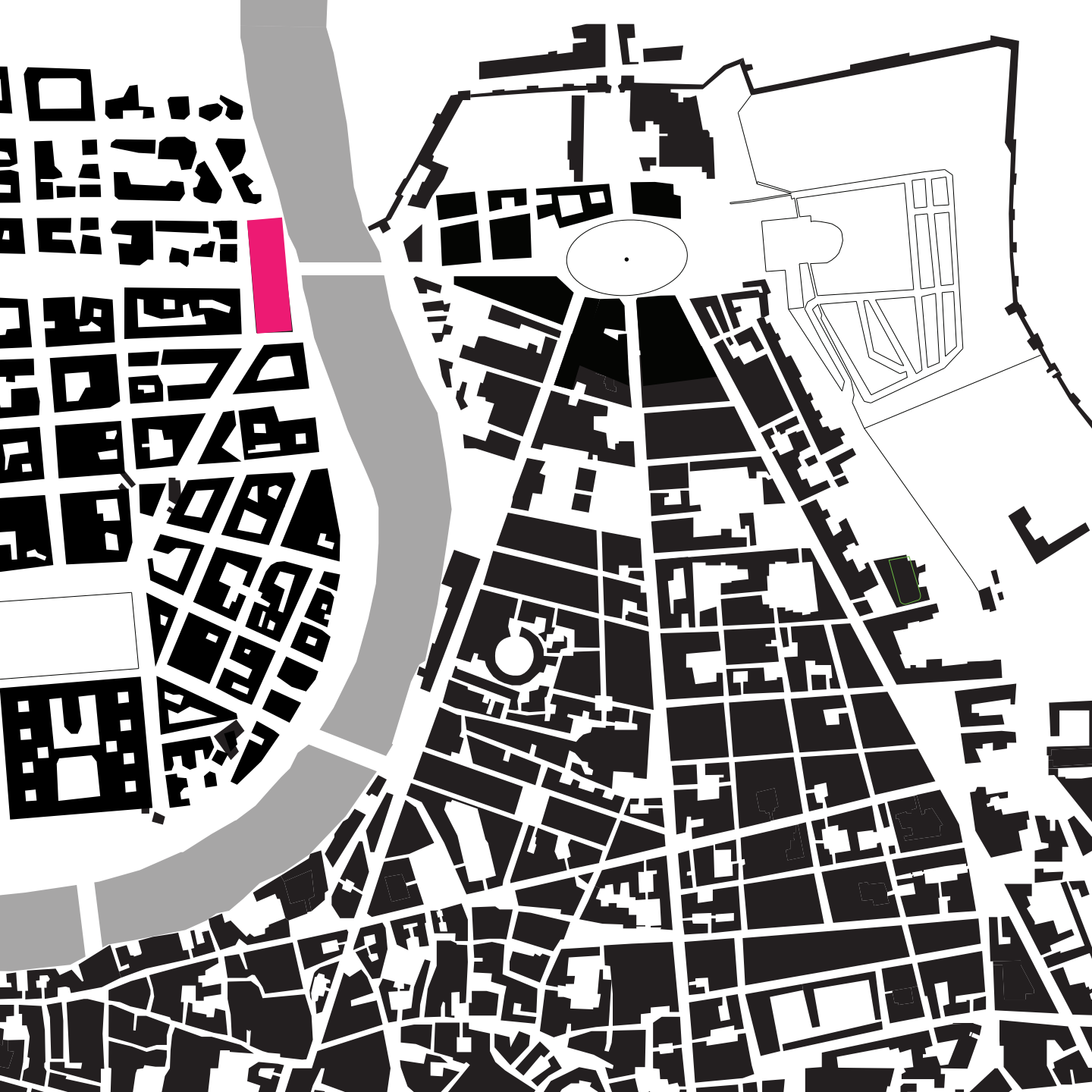
The High Renaissance period in the 17th century served as a transition from the reign of the Renaissance period to the Baroque period. The Baroque period lasted between 1600 and 1700 and is often noted for its exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, and architecture. The Catholic church popularized the movement as a response to the Protestant Reformation. In social economic classes, the aristocracy observed the dramatic style of Baroque architecture as a means of impressing visitors and expressing triumph. Similarly, power and control were other means of expression. The Baroque architectural period had a mission to convince and convert others into Catholicism. The interior spaces of the churches by Francesco Borromini and Gian Lorenzo di Bernini in San Alle Quattro Fontane and Sant’ Andrea al Quirinale respectively performed as architectural propaganda. Their use of light, ornament, proportion, all were choreographed and synchronized to produce a stage-set like architecture, one that would serve its role in convincing the irreligious to join Catholic religion. Baroque palaces were designed around an entrance of courts, grand staircases, and reception rooms that increased in opulence. In short, the Baroque period used extreme drama as a means of affecting the individual to join the Catholic religion.

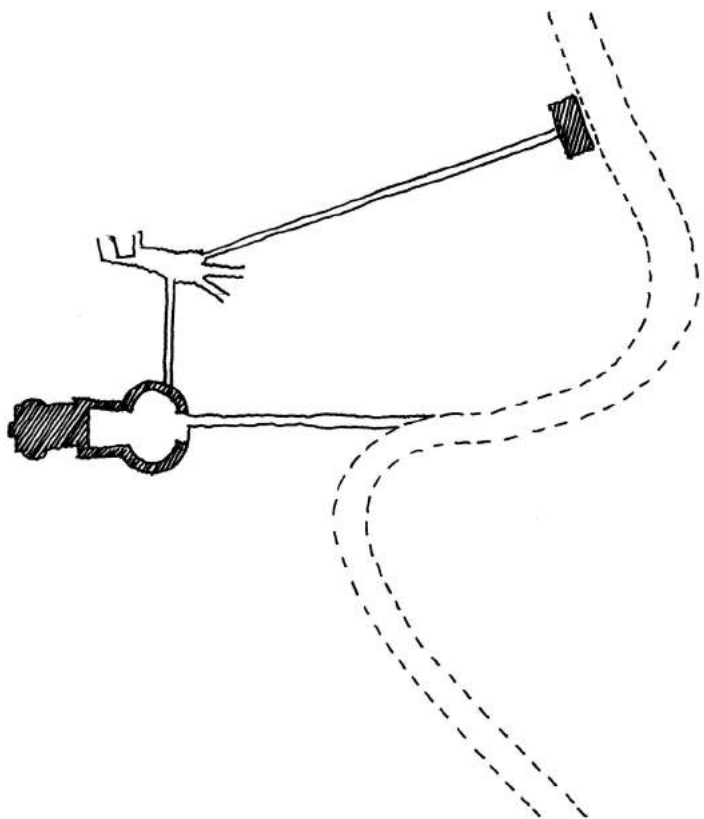
As an opposition to the historic power and contemporary prominence of the Catholic religion in Rome, this thesis supposes an architectural sanctuary, one composed of a spatial manifestation that produces a universal setting for contemplation must be created for those who are irrespective of religion, namely, agnostics.

Historically, Catholics have always had a place to meet, to congregate, and to assemble in the name of religion - but what about agnostics in Rome today? Where should they meet? Why would they meet at all, and in today's Roman society - what type of architecture could be necessary and respective of the ideals of agnosticism?

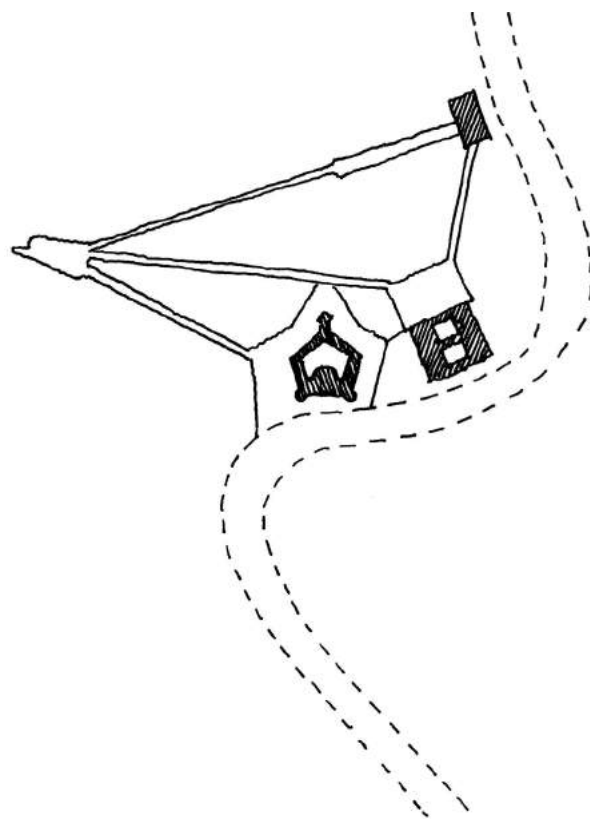
This thesis incites an an architectural intervention within the urban fabric of Rome. Architecture has the potential to script a hyper specific spiritual experience catered toward both the individual and the collective. It can produce an essence of spirituality regardless of one's own affiliation towards religion. It is my contention that, within agency, there is potential for design to perform the thesis, a contemplative space for individuals with or without a religious identity, in a city primarily acknowledged for its religious global prominence.



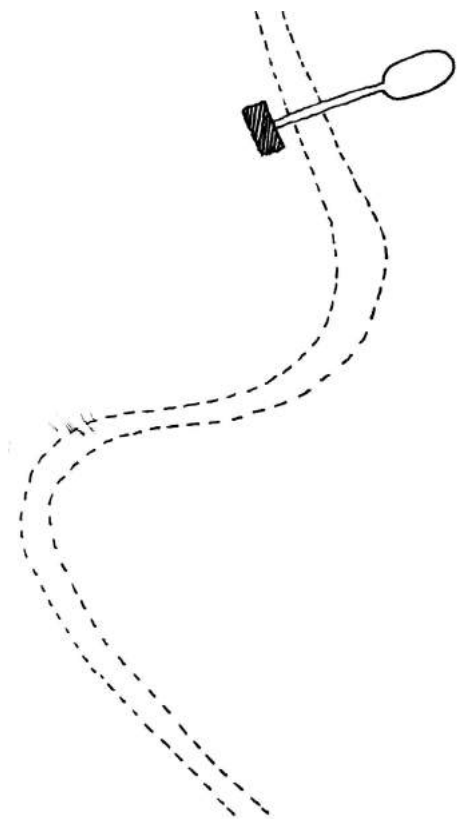




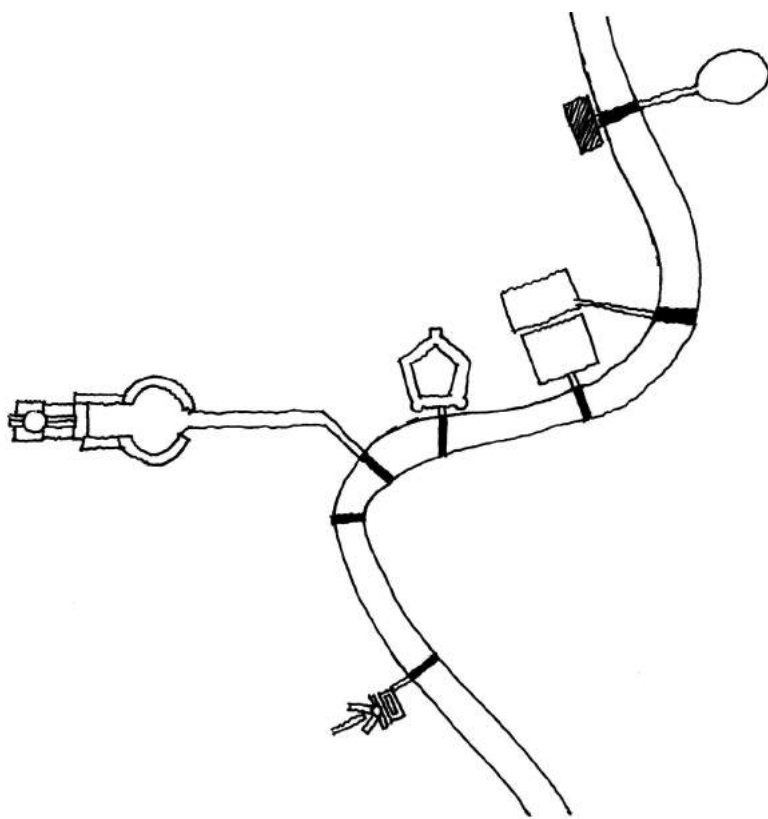
Relationship between site and Piazza di San Pietro



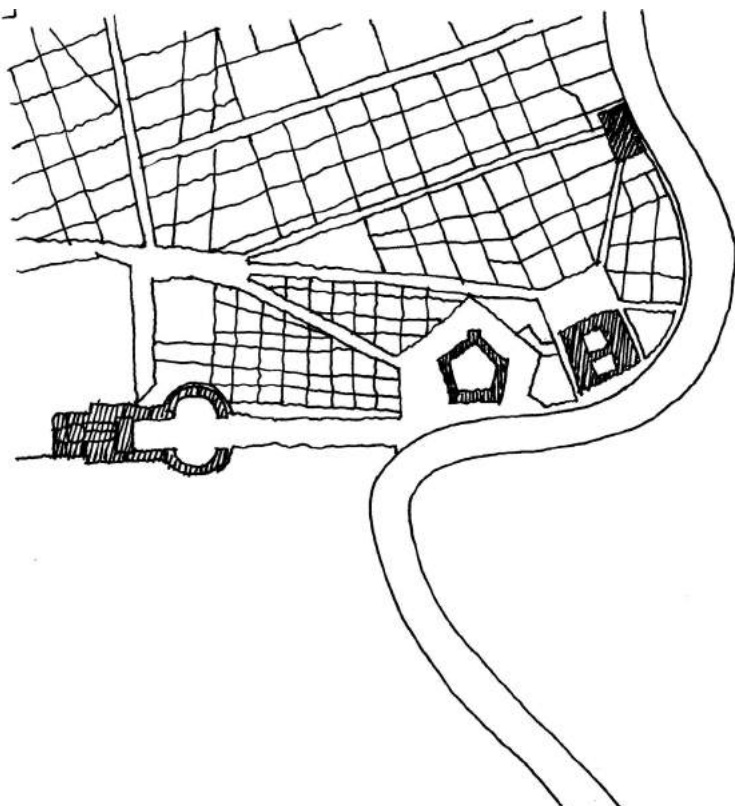
Relationship between site, monuments, and
Piazza del Risorgimento



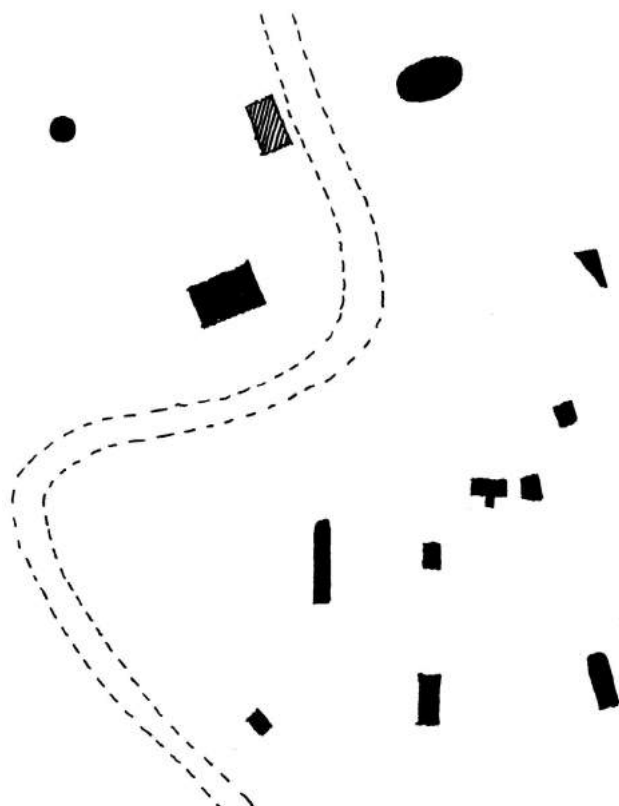
Relationship between site and
Piazza del Popolo



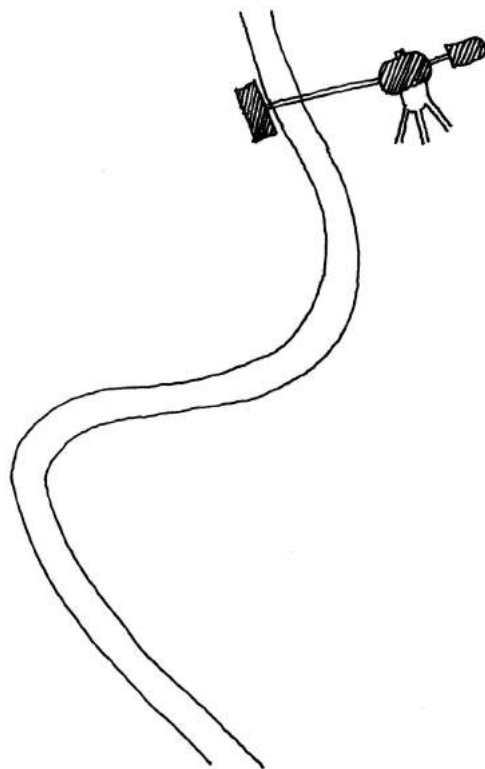
Relationship of bridges to monumental figures



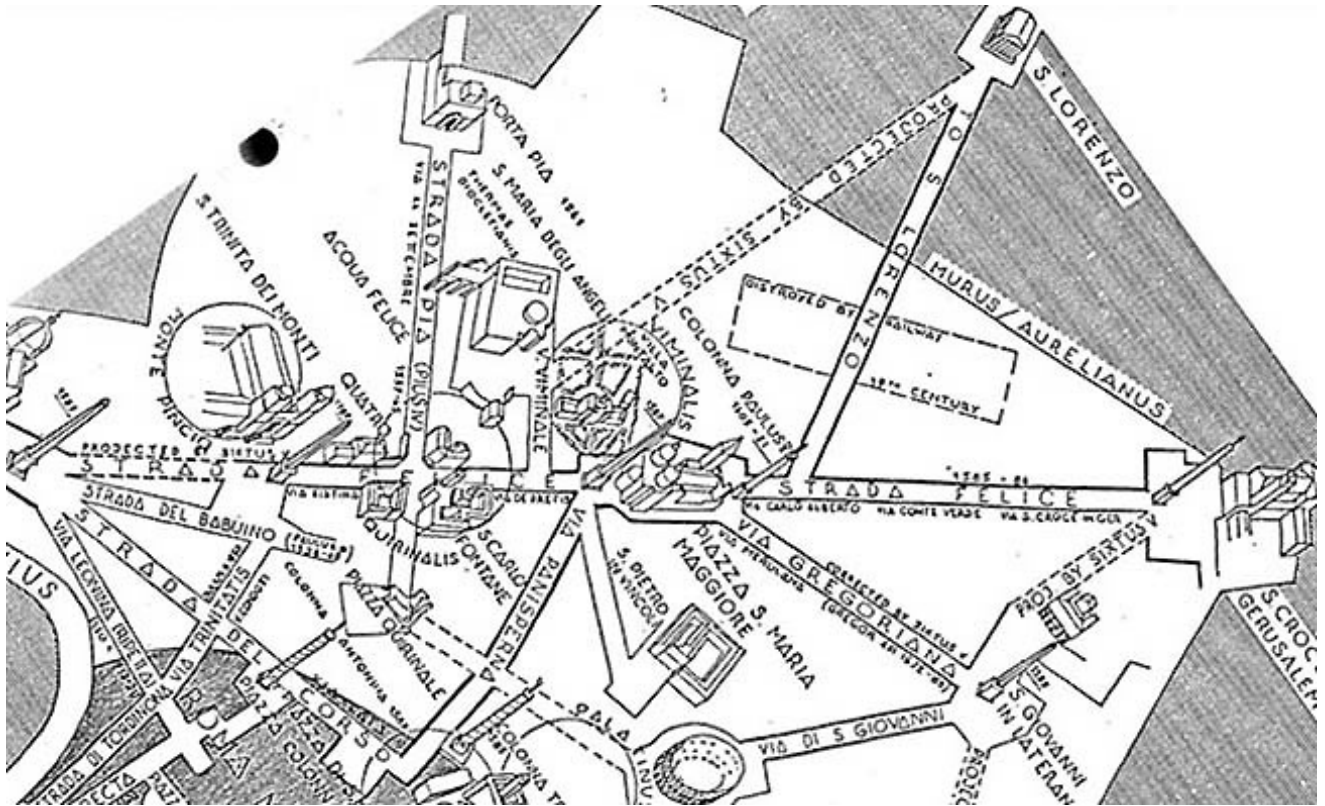
Analysis of Urban Grid / Formal District of Rione



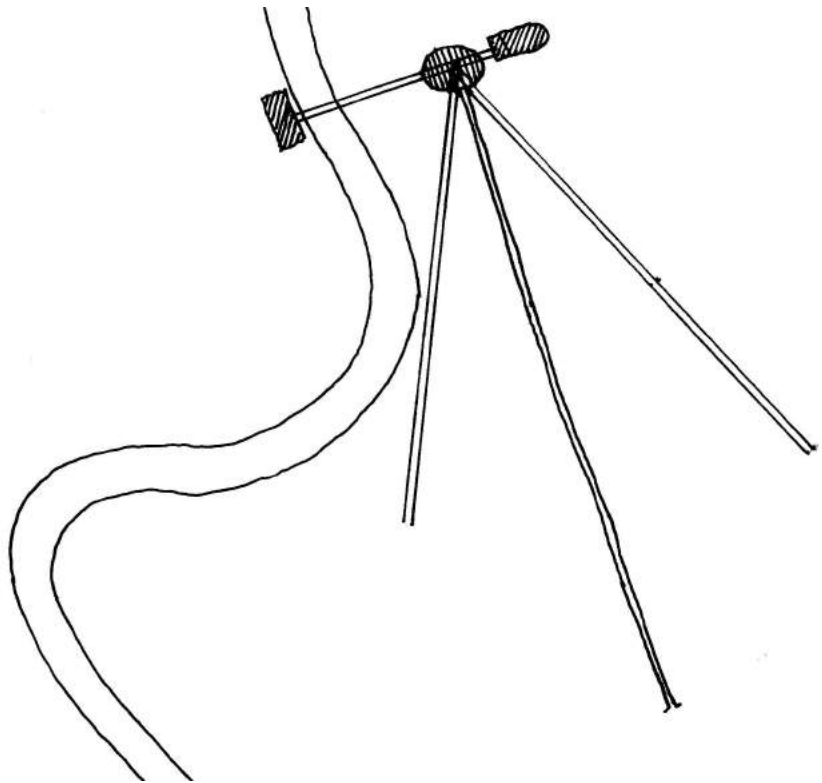
Relationship of site to other piazzas nearby



Secular Procession
Pincio / Piazza Del Popolo / Site



Pope Sixtus V Urban Plan of Rome:
A religious procession; a pilgrimage to the 7 Papal Churches



Pope Sixtus V urban trident overlaps Frank Fuentes's
Agnostic Seculat Procession

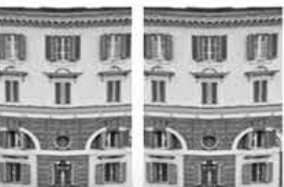
SITE SECTION: PINCIO TO PIAZZA DELLA LIBERTA



PINCIO

PIAZZA DEL POPOLO

VIA FERD



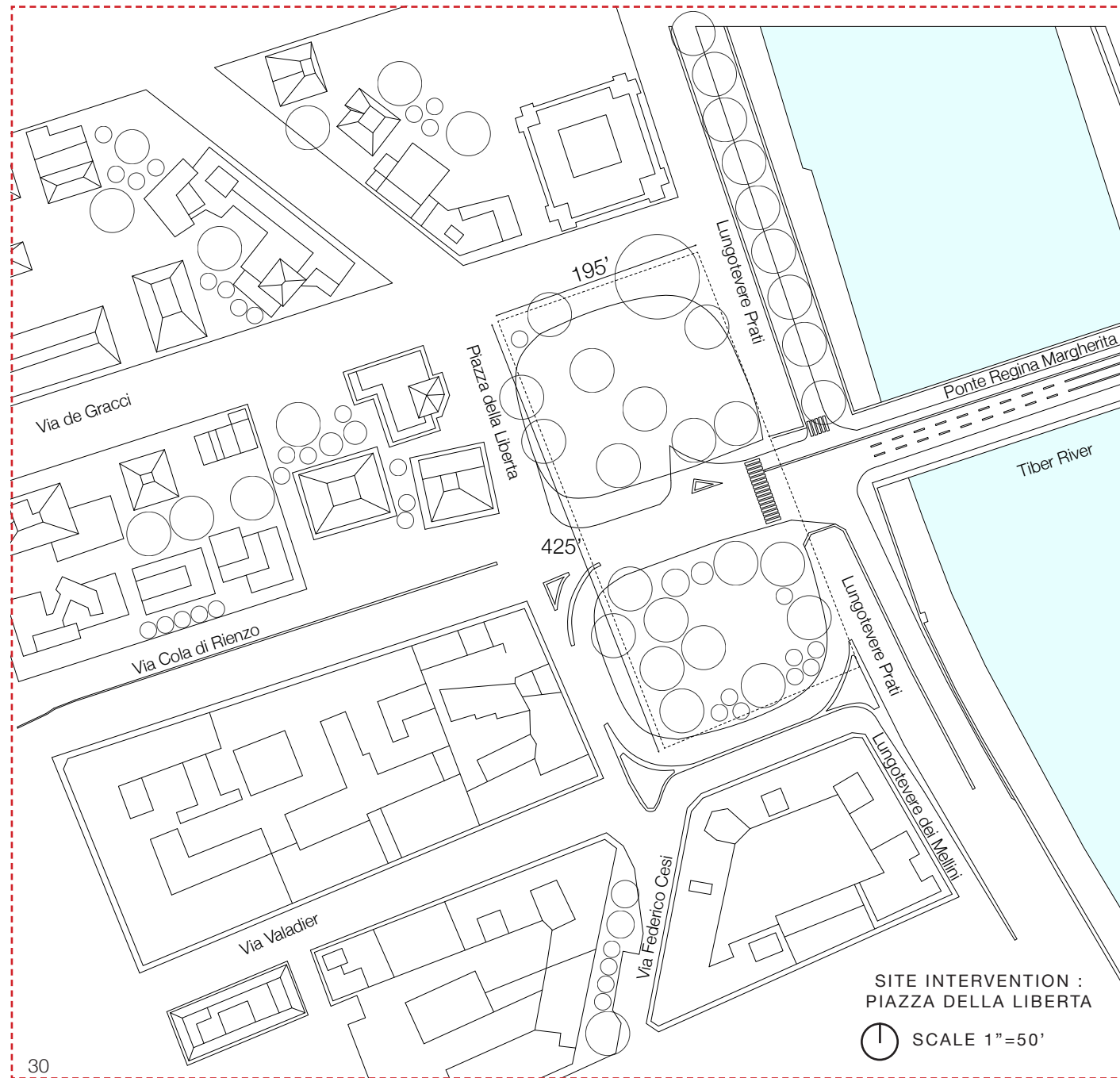
PALAZZO REALE



SITE



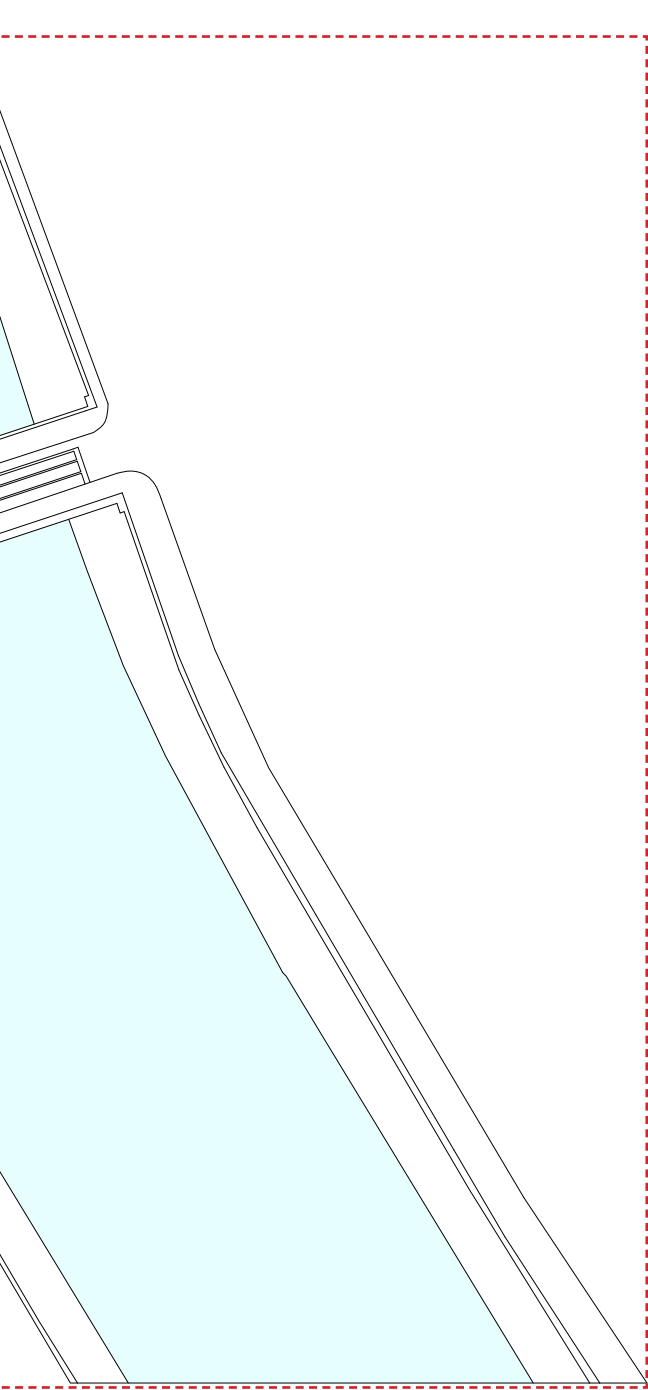
VIA COLA DI RIENZO



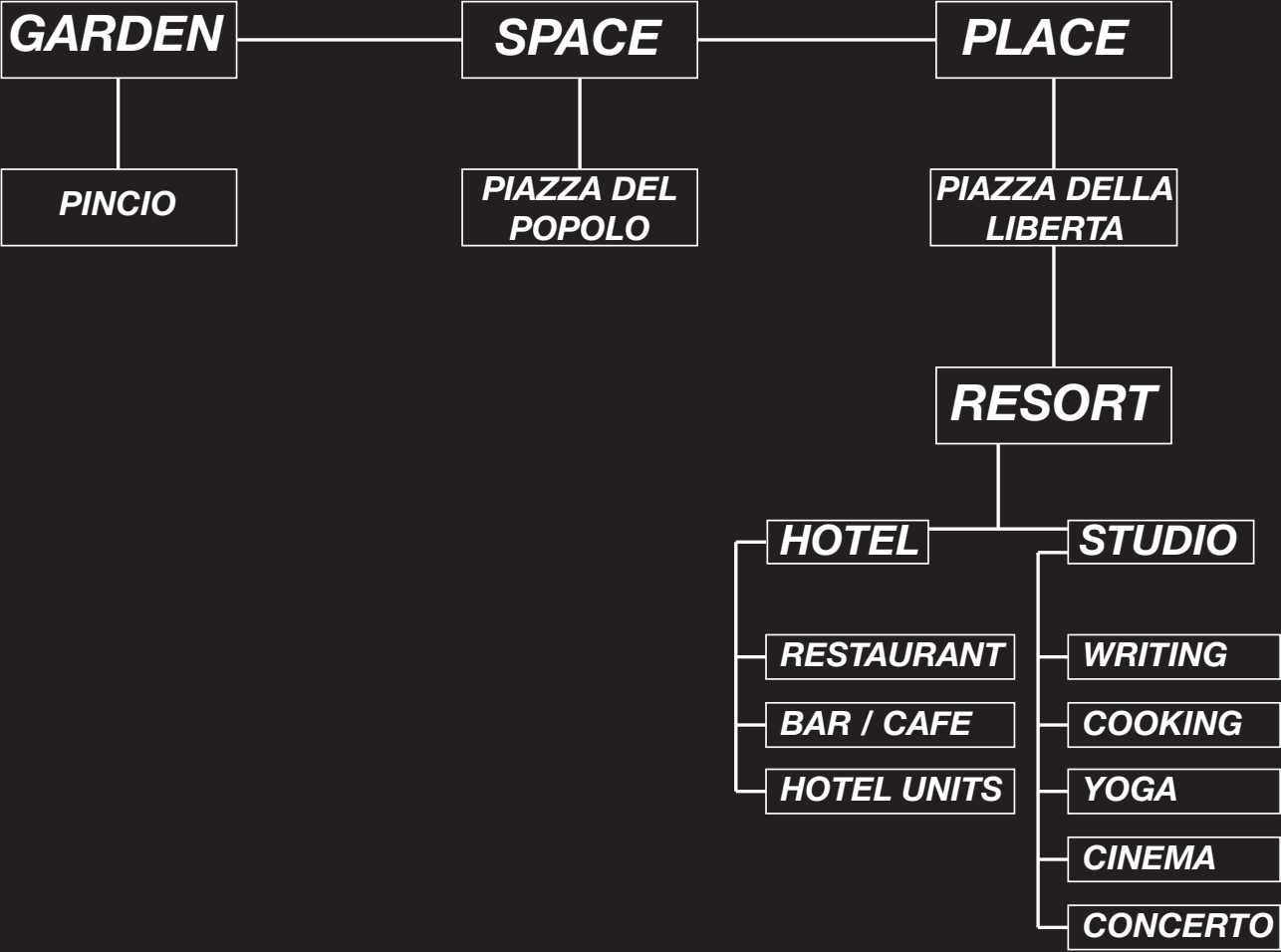
SITE INTERVENTION :
PIAZZA DELLA LIBERTA



SCALE 1"=50'



PROGRAM ANALYSIS



Web Program Diagram

PUBLIC

PINCIO

***PIAZZA DEL
POPOLO***

RESTAURANT

BAR / CAFE

PRIVATE

HOTEL UNITS

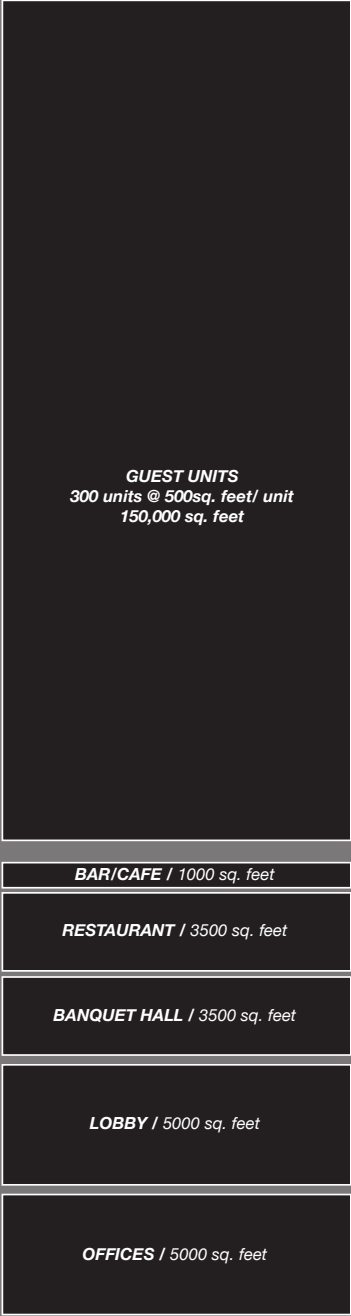
WRITING STUDIO

YOGA STUDIO

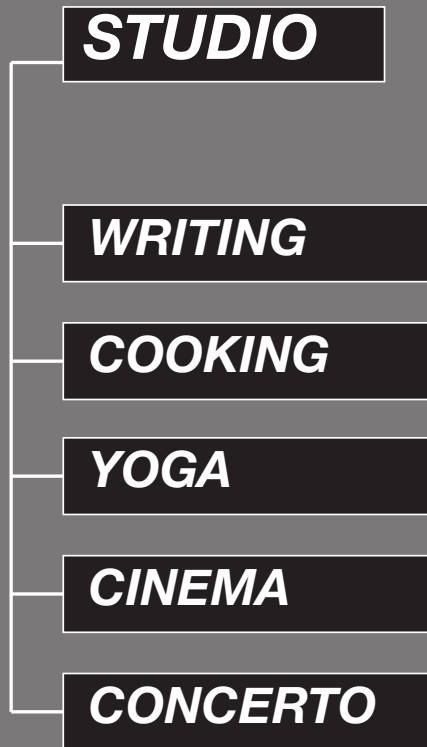
CINEMA (STUDIO)

CONCERTO (STUDIO)

COOKING STUDIO



TOTAL AREA: 143,000 sq. feet



TOTAL AREA: 17,300 sq. feet

WRITING STUDIO / 3000 sq. feet

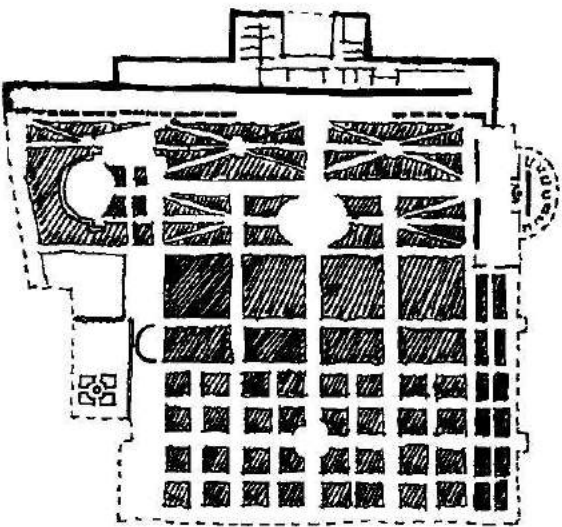
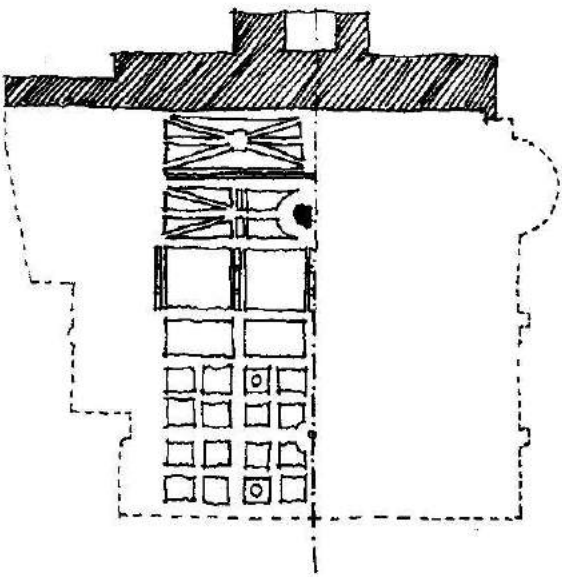
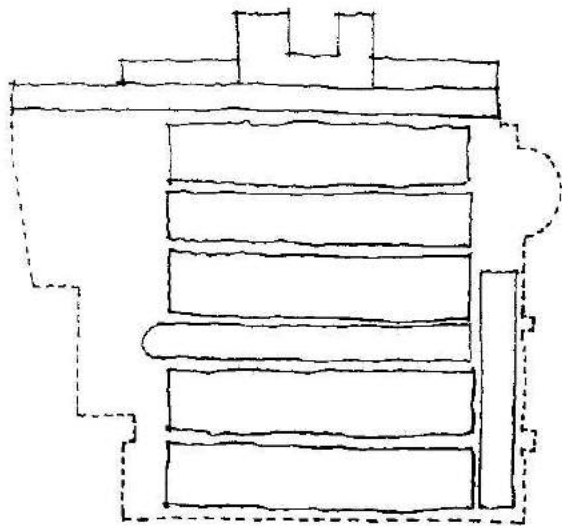
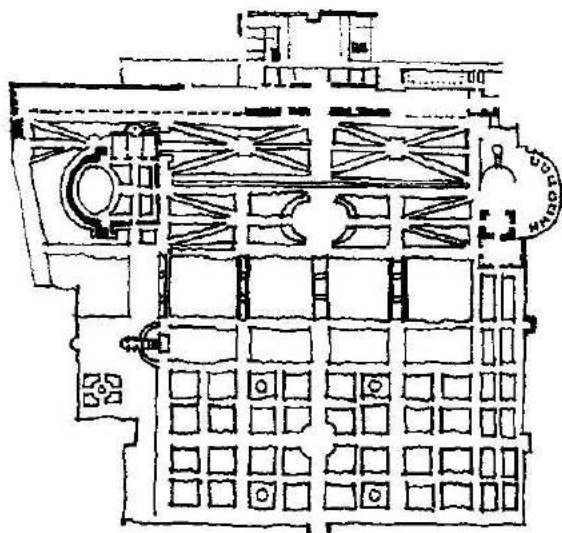
COOKING STUDIO / 1500 sq. feet

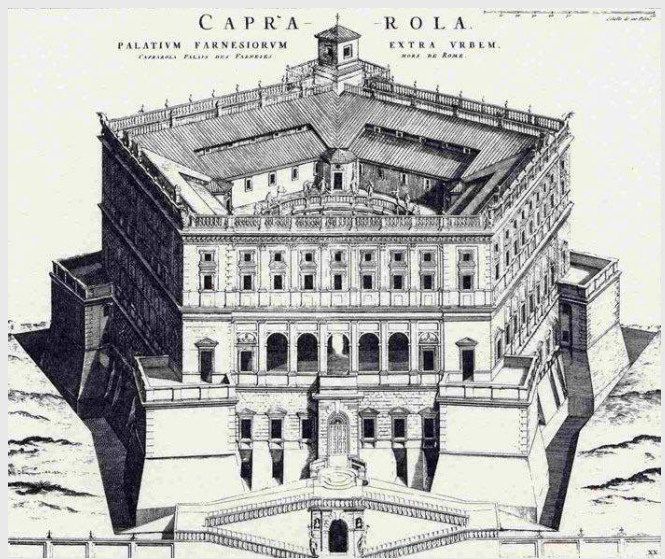
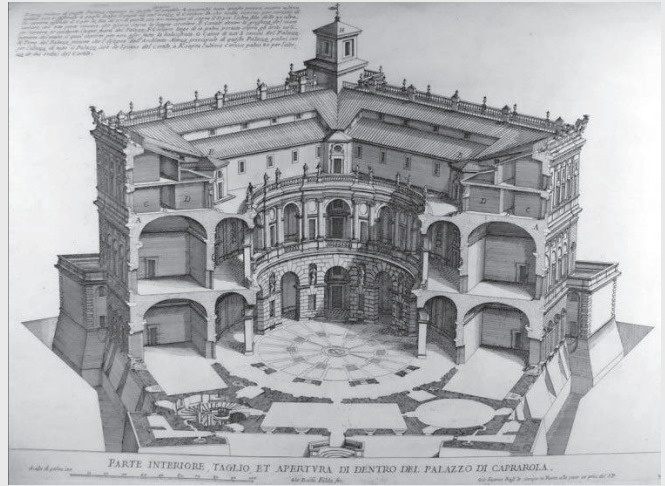
YOGA STUDIO / 1500 sq. feet

CINEMA / 4800 sq. feet

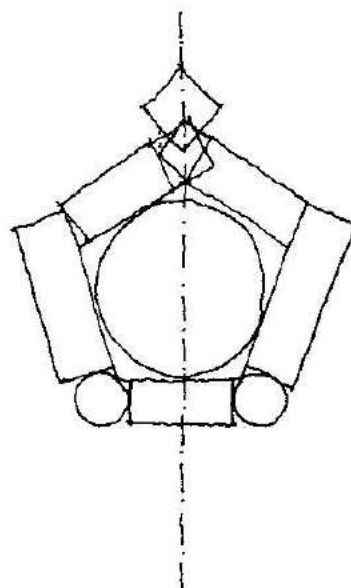
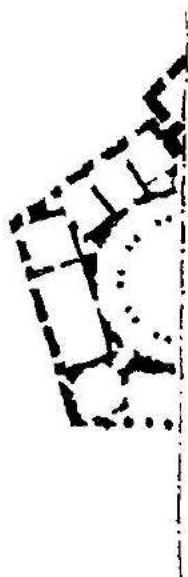
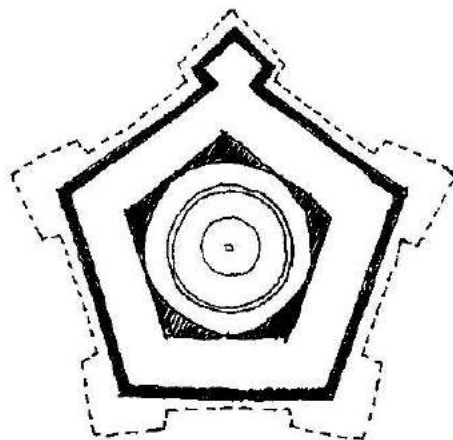
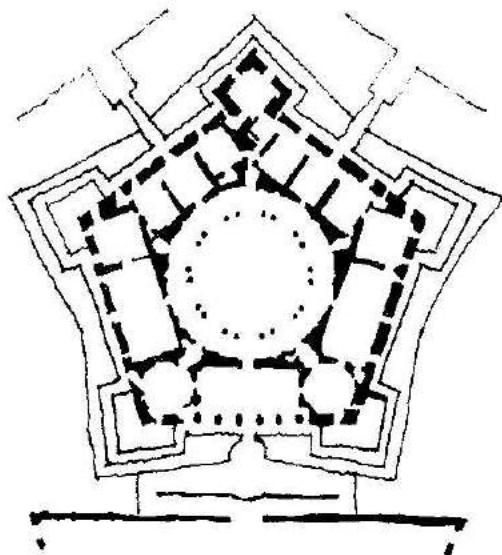
CONCERT HALL / 6500 sq. feet

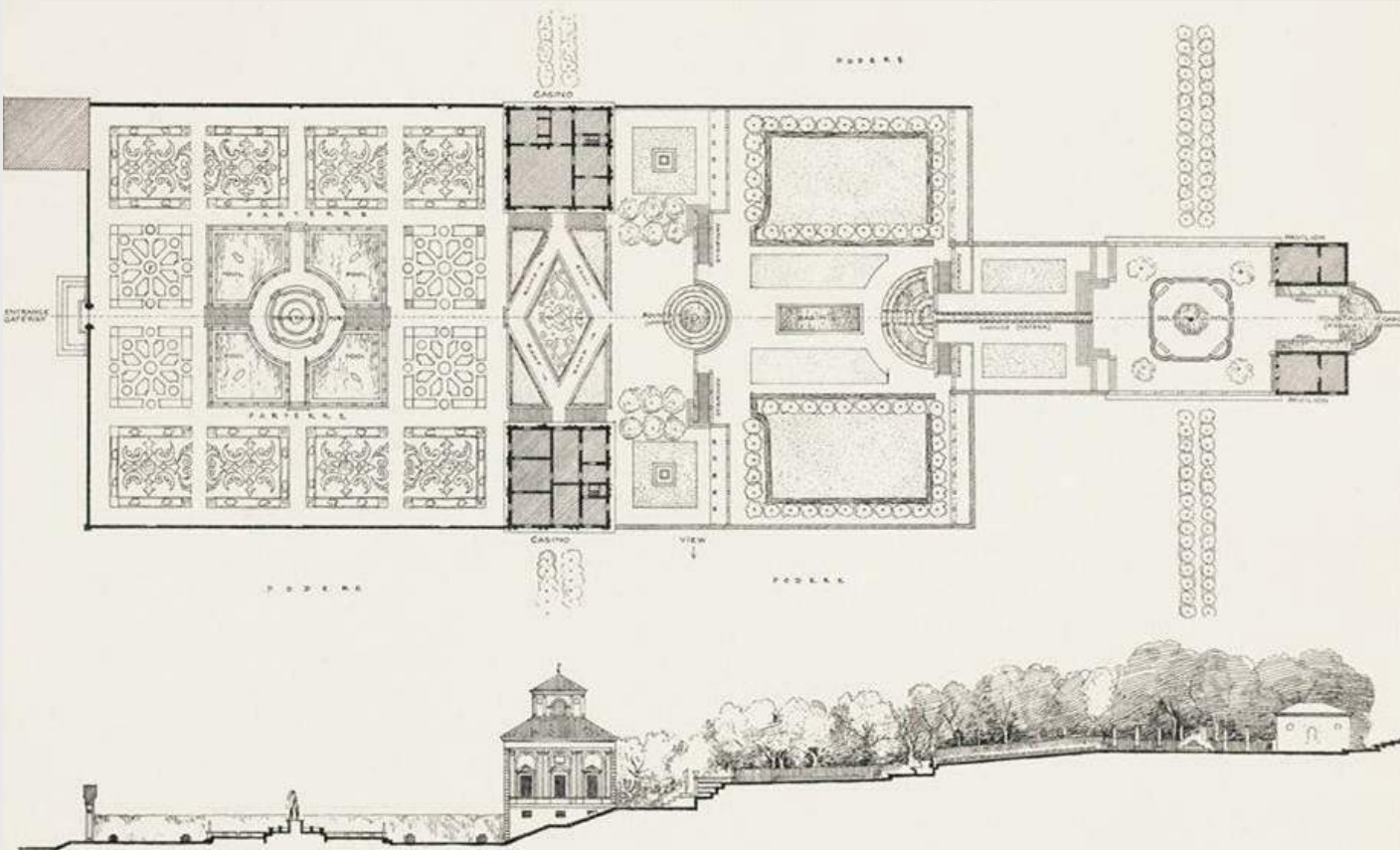
**IDENTIFYING THE ESSENCE OF SPIRITUALITY :
AN ARCHITECTURAL CATALOGUE**



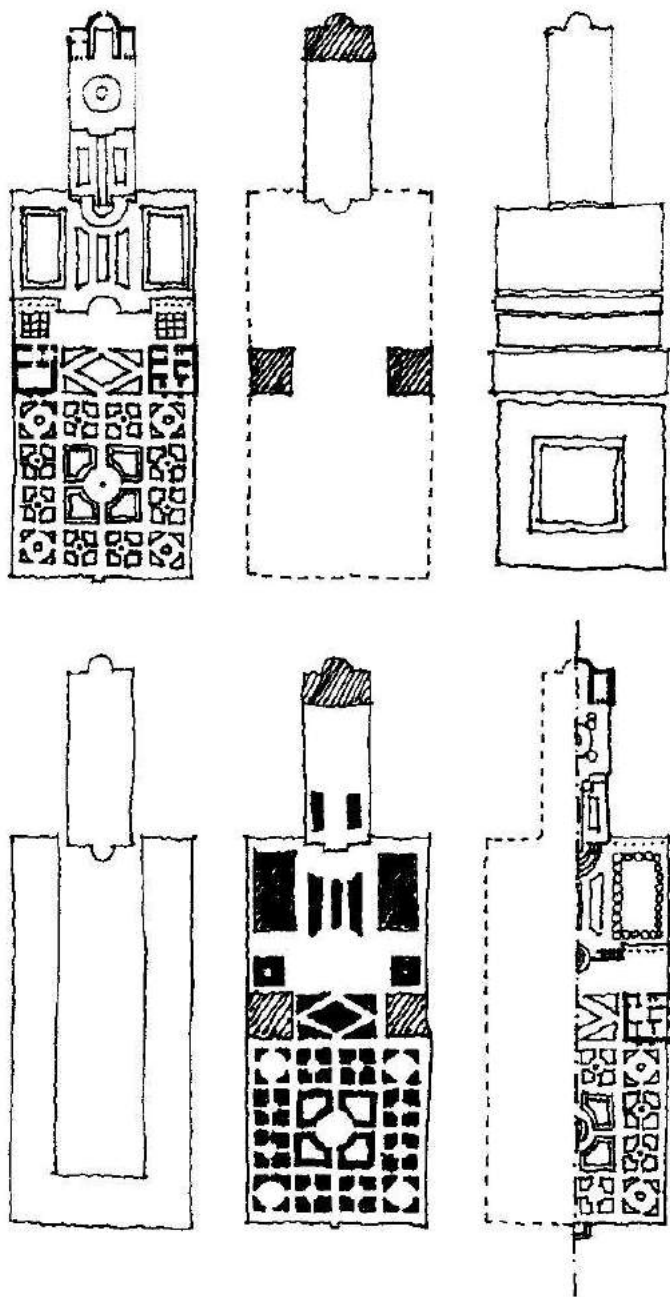


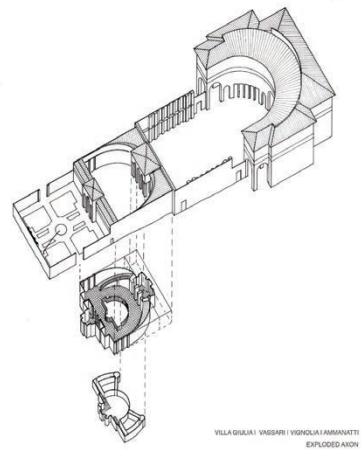
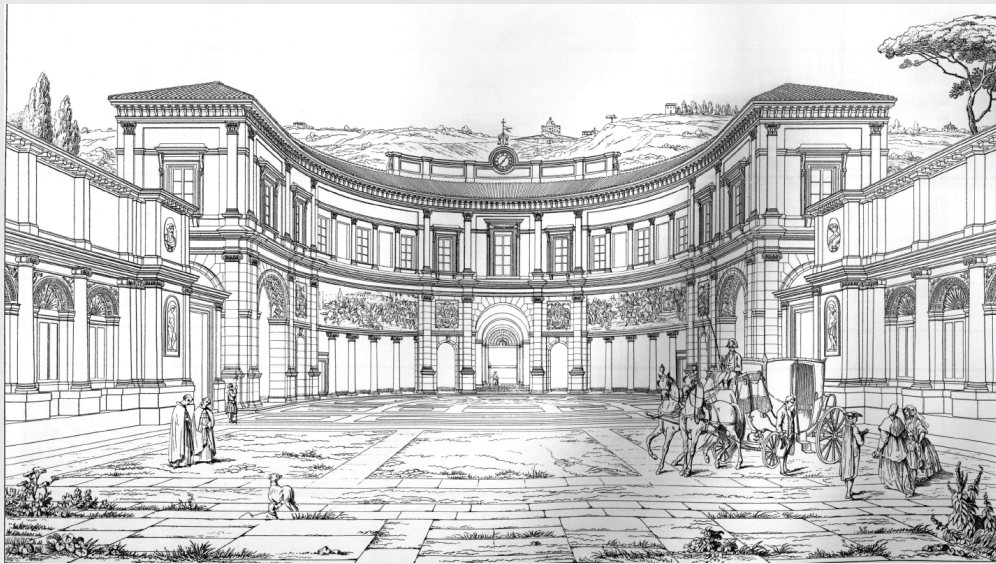
Villa Farnese / Antonio da Sangallo / Caprarola, Italia / (1530)



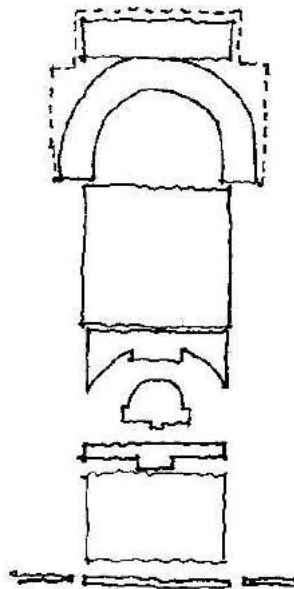
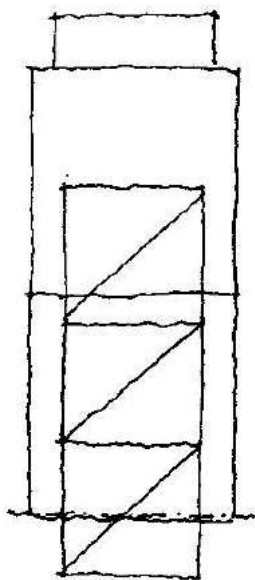
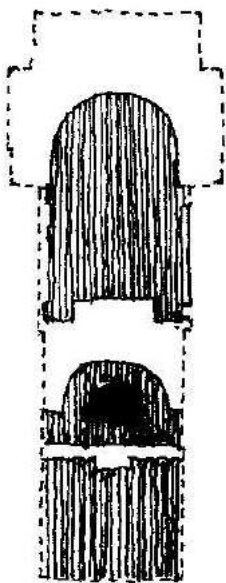
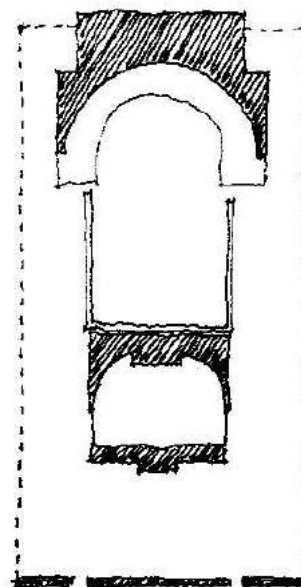
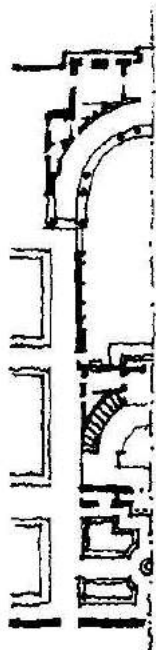
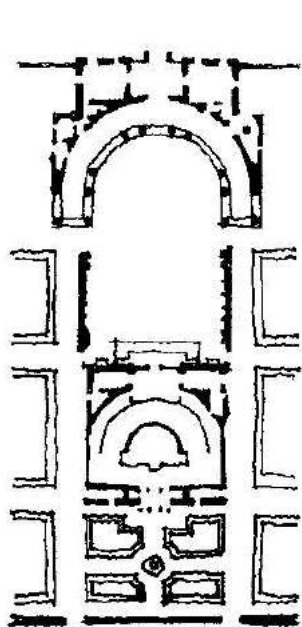


Villa Lante / Jacopo Barozzi da Vignola, Giacomo del Duca / Viterbo, Italia / (1656)



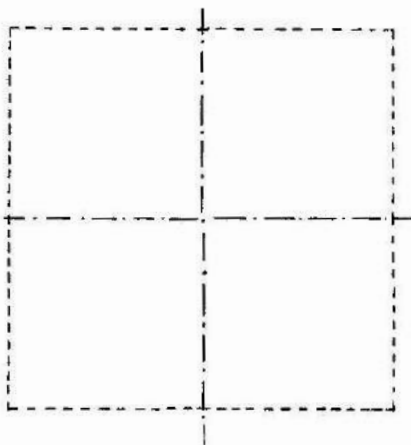
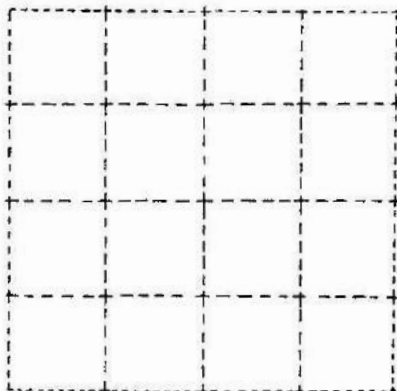
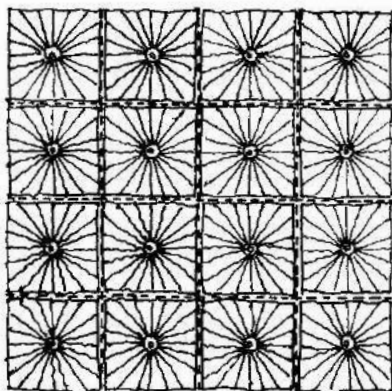
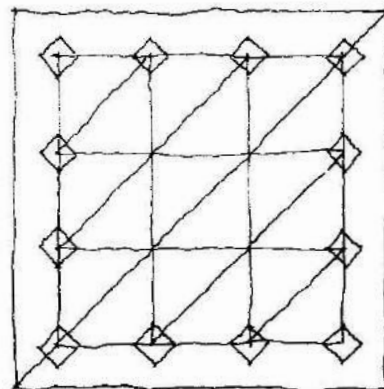
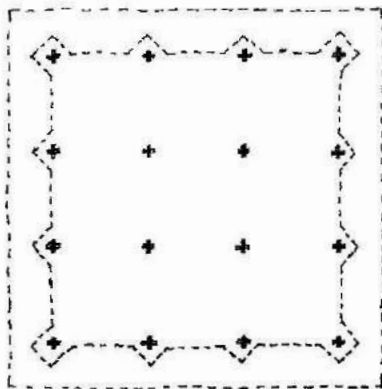
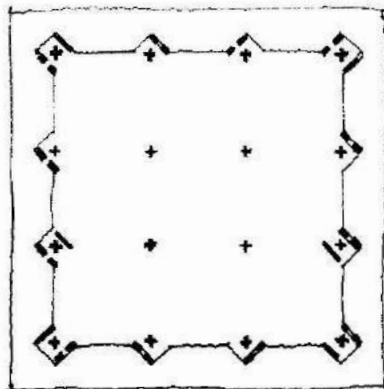


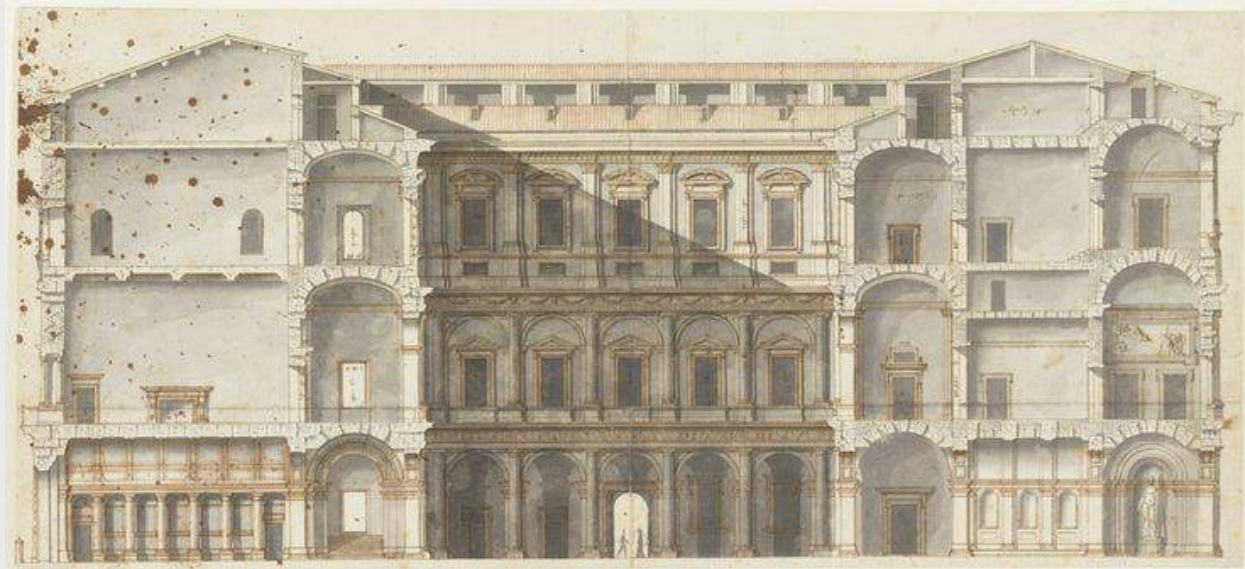
Villa Giulia / Giorgio Vasari, Barozzi da Vignola, Bartolomeo Ammannati / Roma, Italia / (1553)



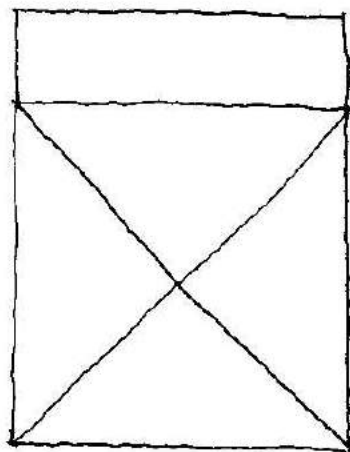
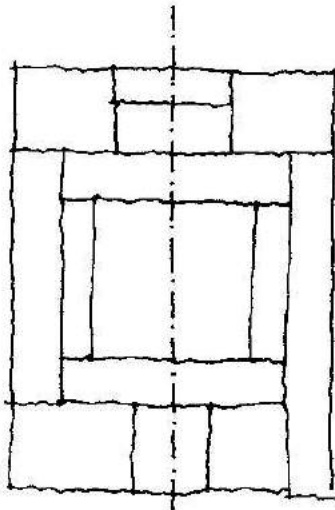
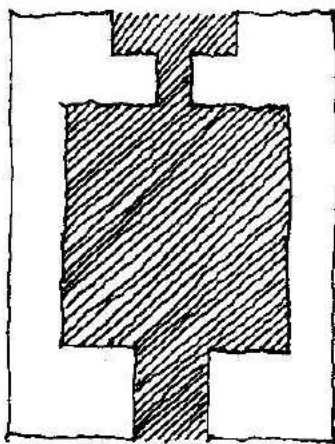
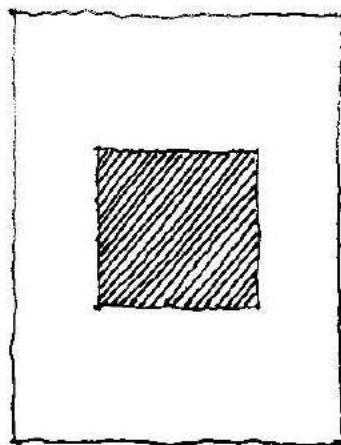
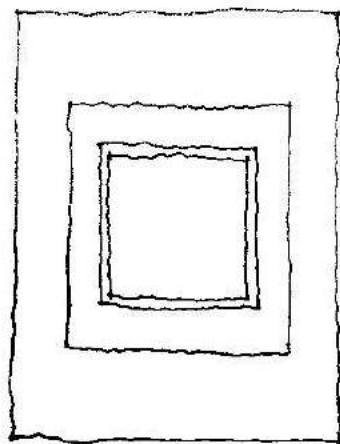
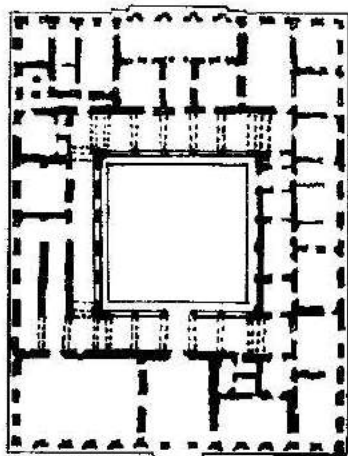


Palazzo del Lavoro / Pier Luigi Nervi / Turino, Italia / (1961)



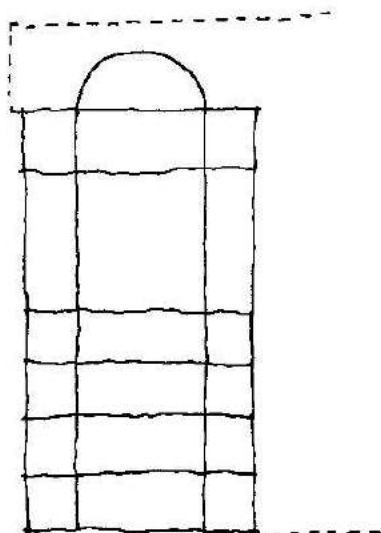
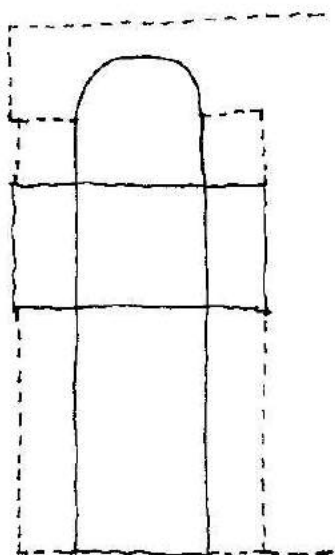
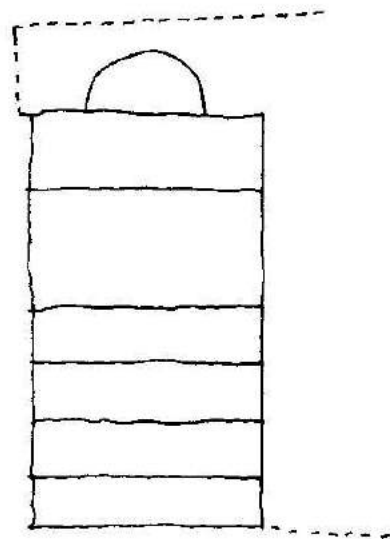
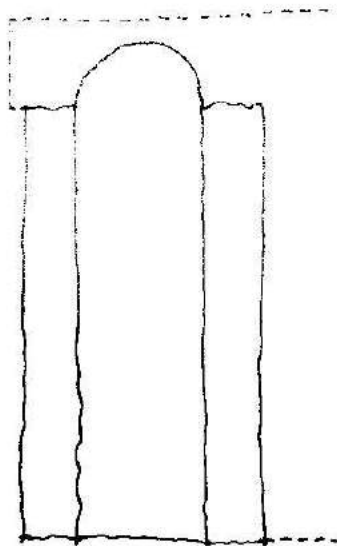
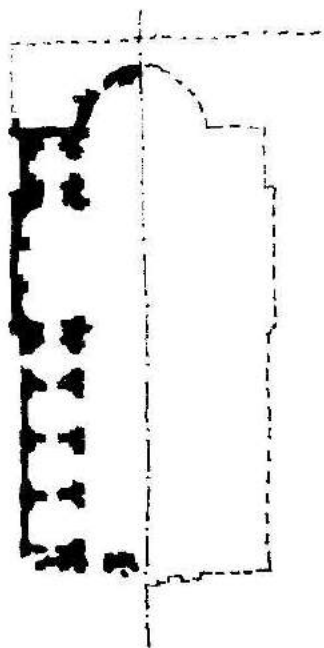
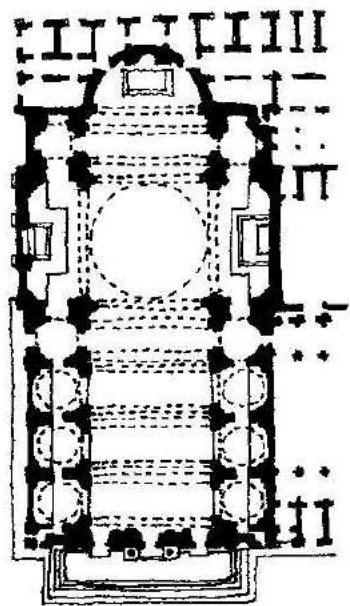


Palazzo Farnese / Giacomo Barozza da Vignola / Roma, Italia / (1541)



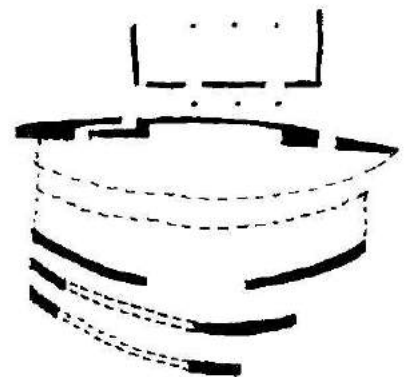
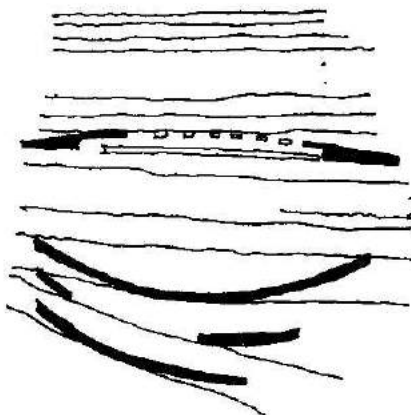
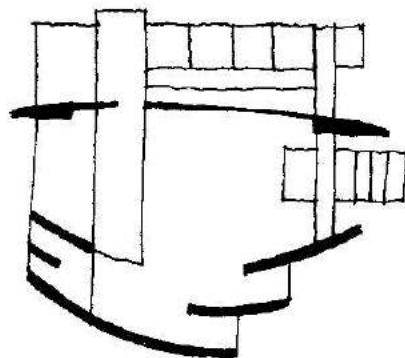
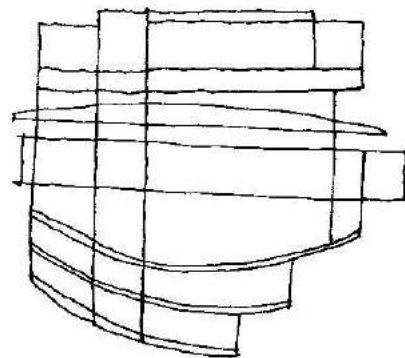
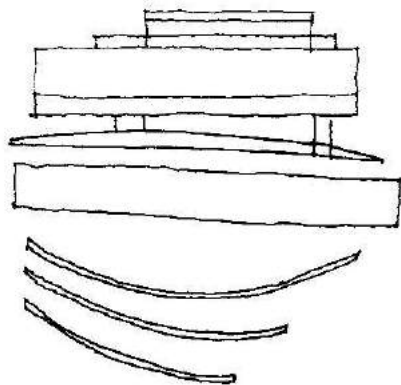
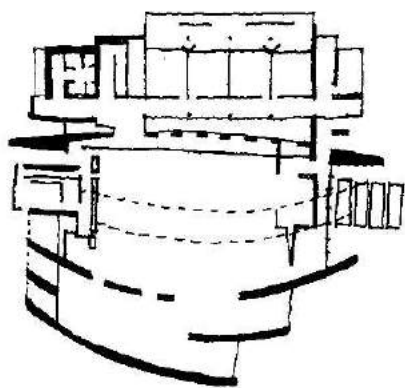


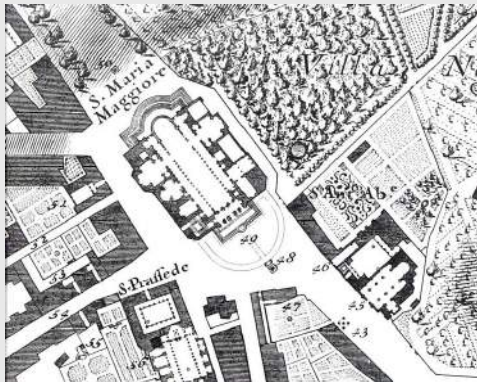
Church of the Gesu / Giacomo Barozzi da Vignola, Giacomo della Porta / Roma, Italia / (1584)



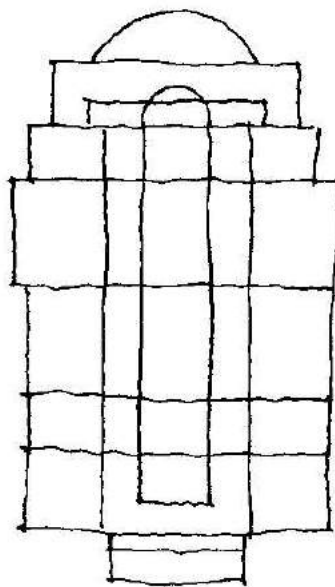
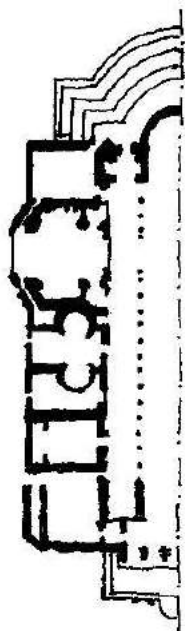
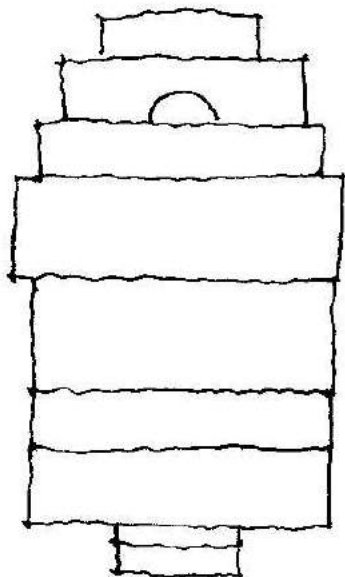
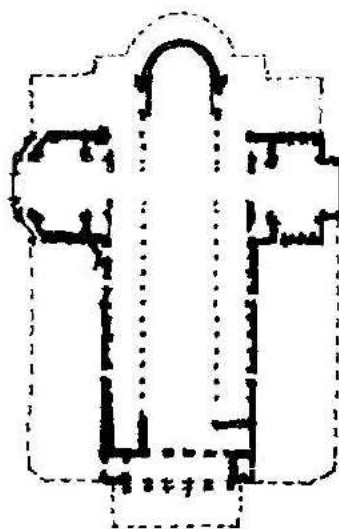
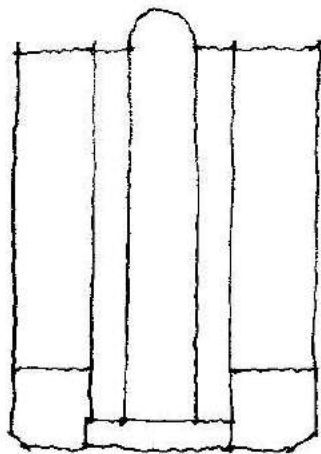
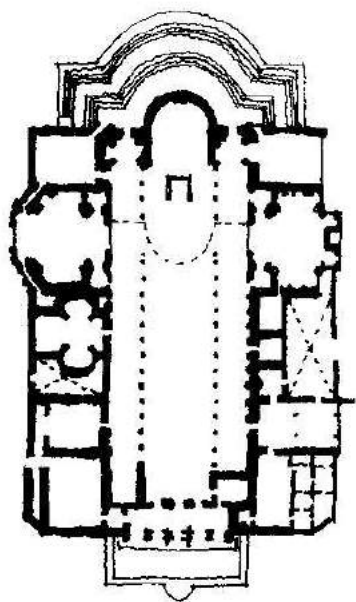


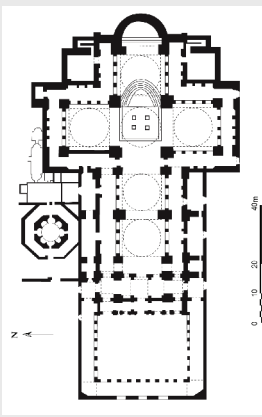
Jubilee Church / Richard Meier / Roma, Italia / (1996)



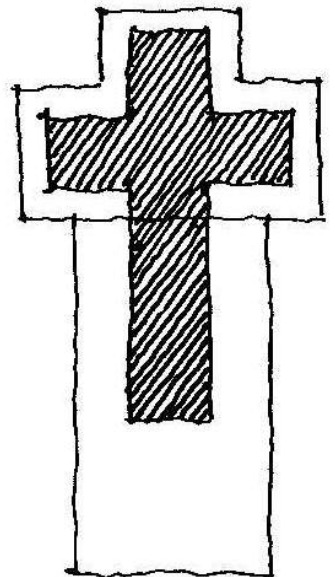
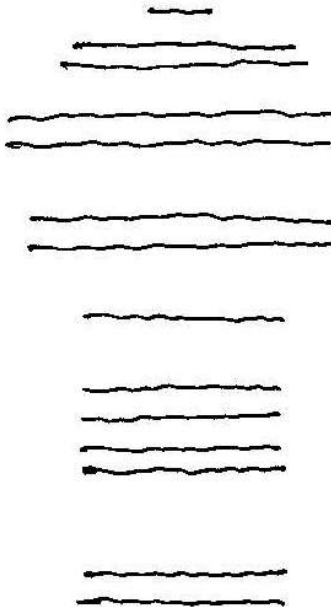
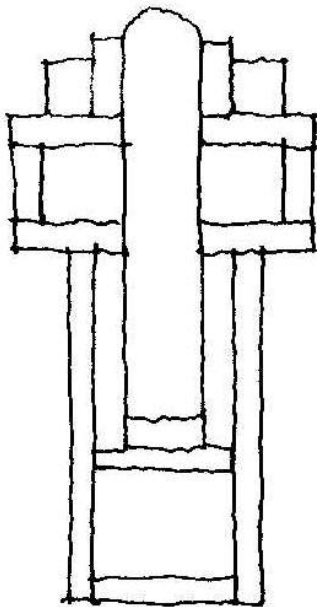
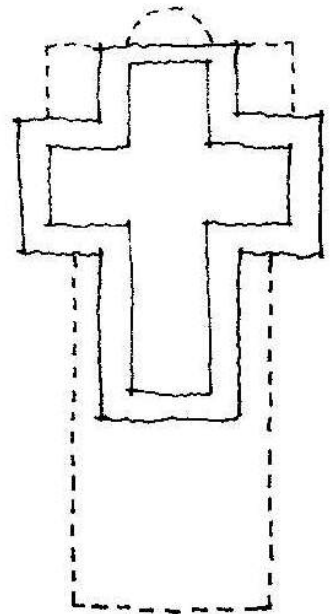
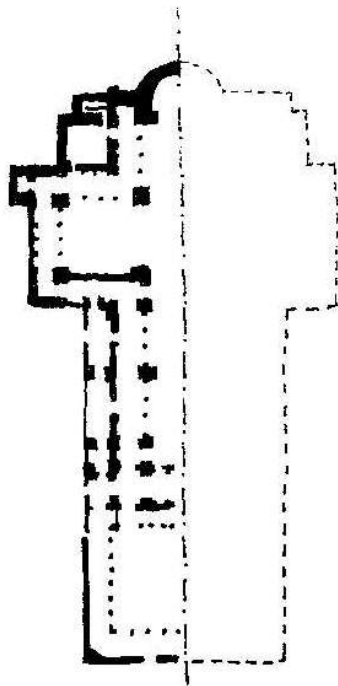
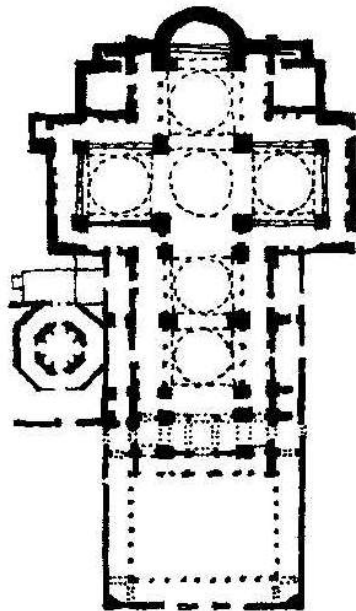


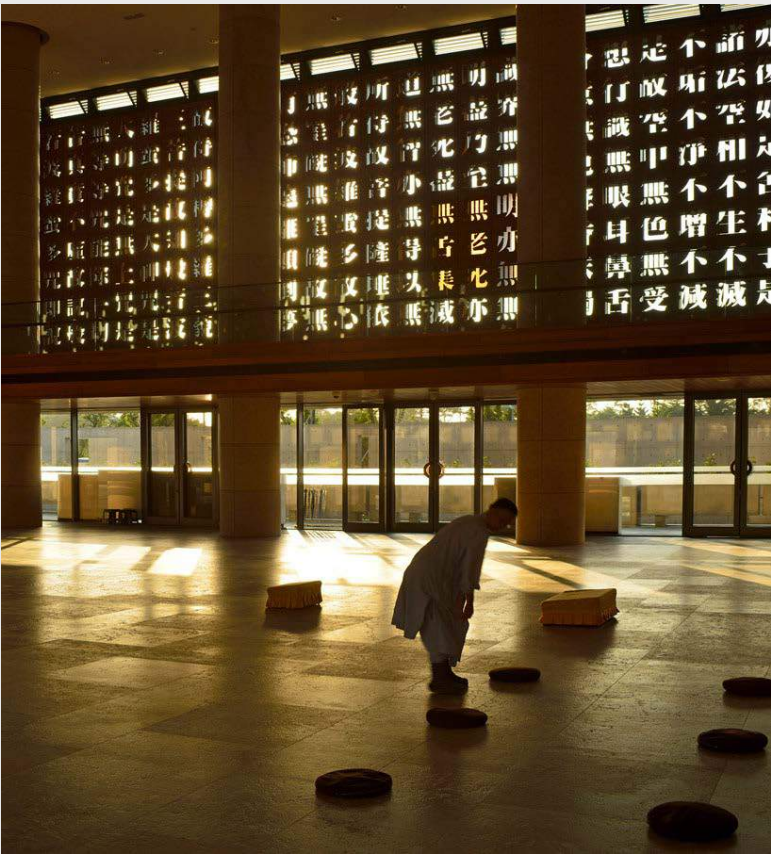
Basilica of Santa Maria Maggiore / Ferdinando Fuga / Roma, Italia / (435 AD)



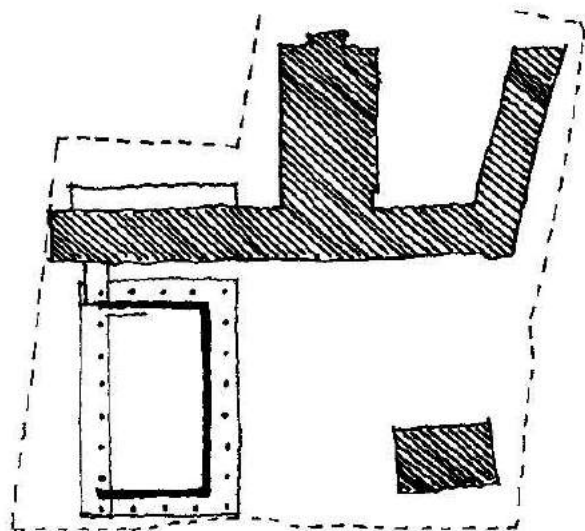
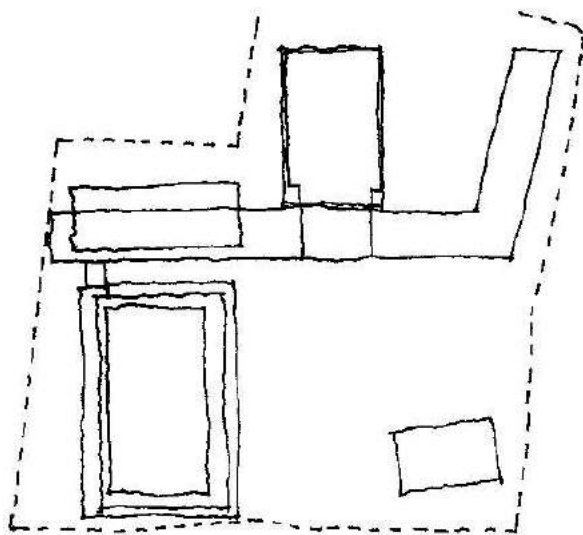
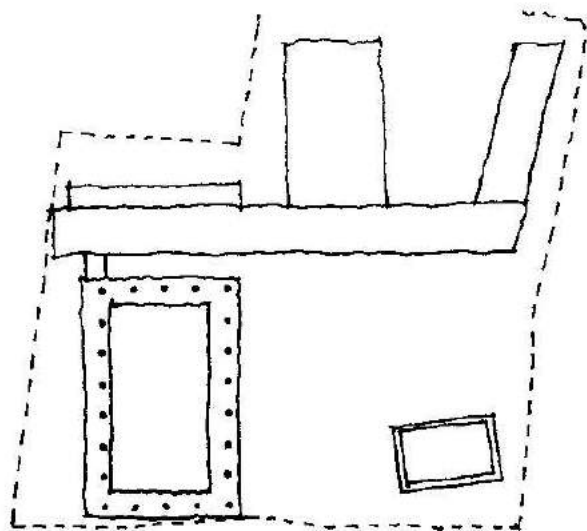
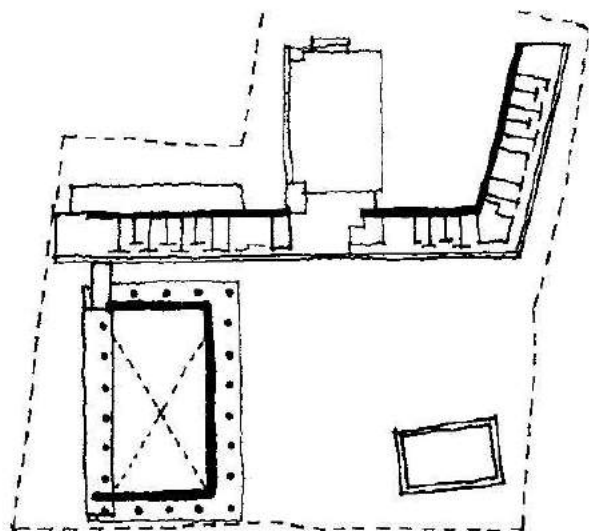


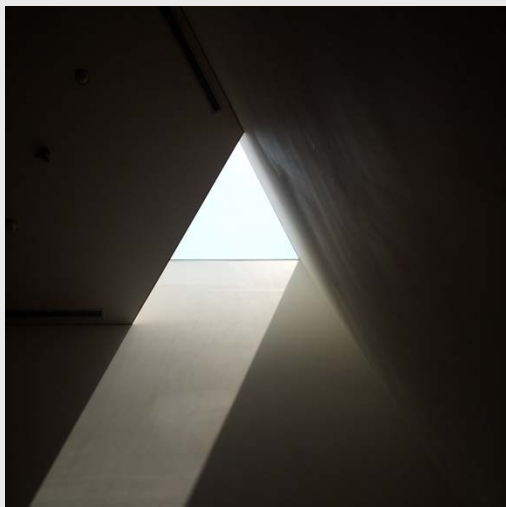
Basilica of St. John Laterano / Francesco Borromini / Roma, Italia / (325 AD)



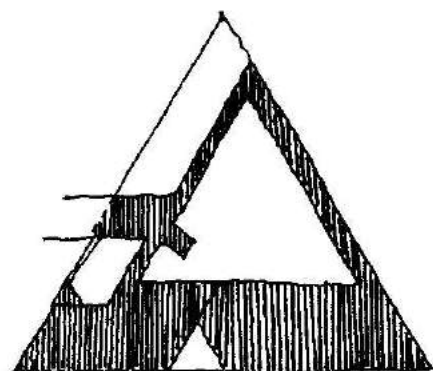
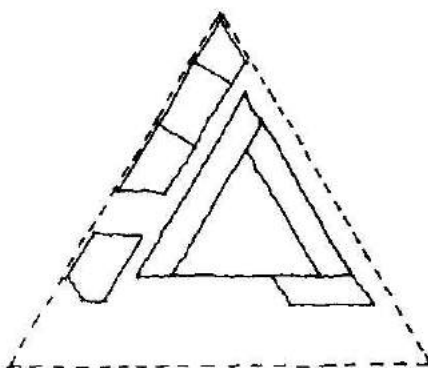
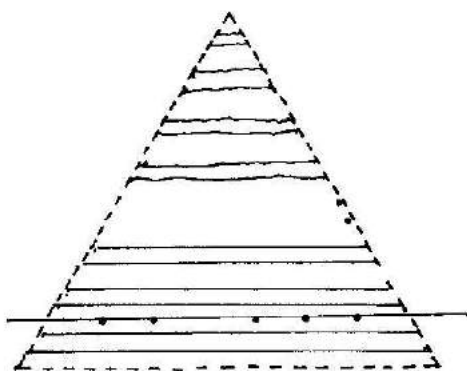
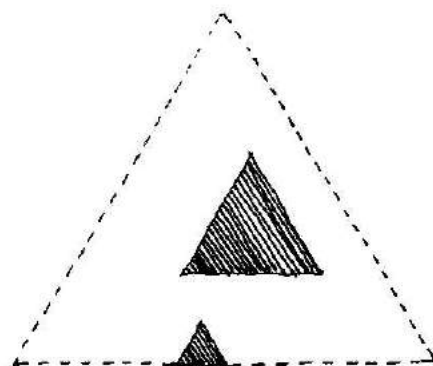
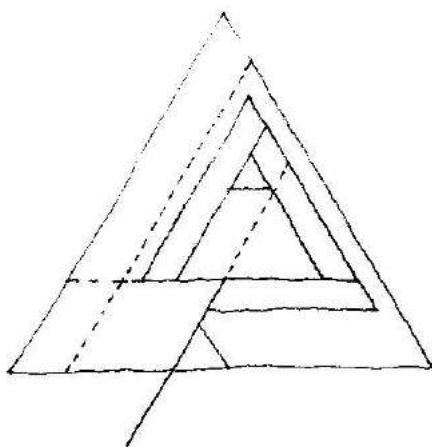
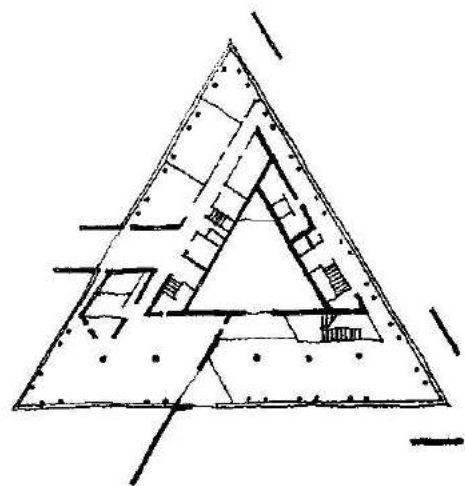


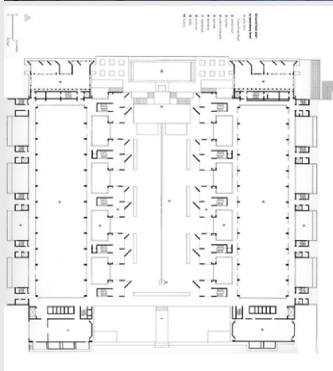
Water - Moon Monastery / Kris Yao / Taipei, Taiwan / (2012)



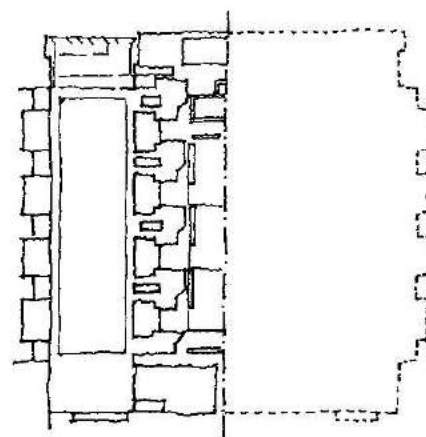
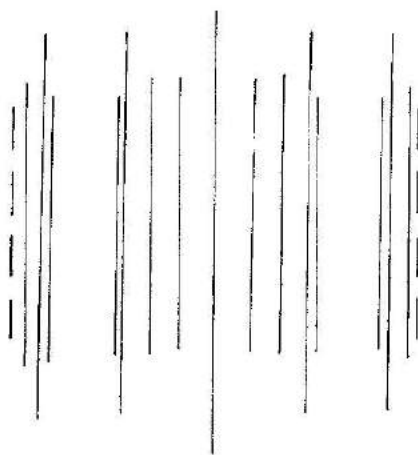
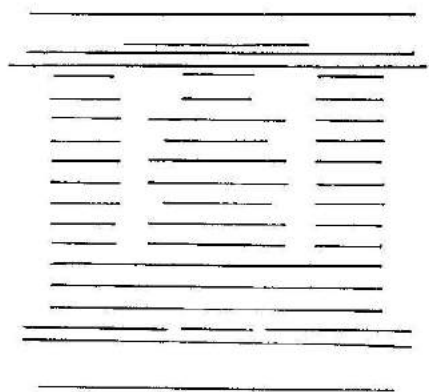
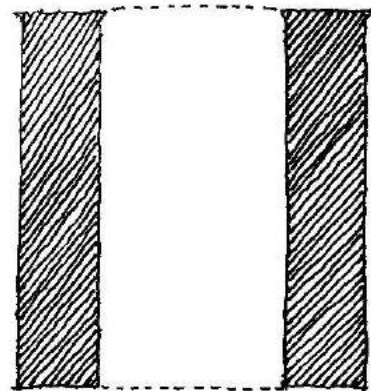
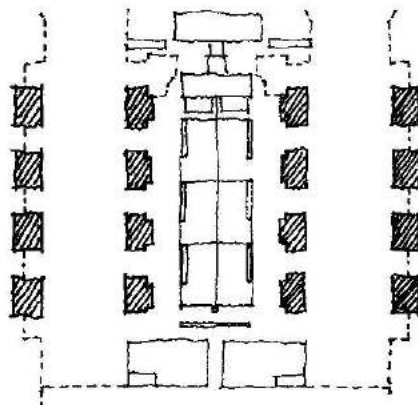
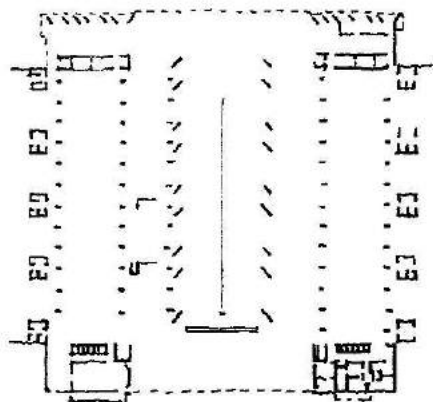


Asia Museum of Modern Art / Tadao Ando / Taipei, Taiwan / (2003)

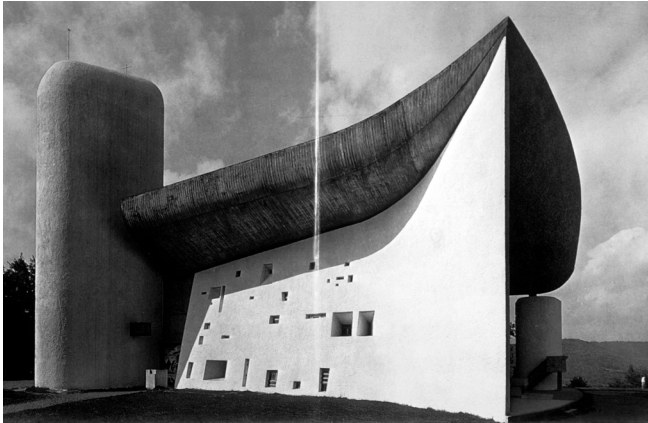




Salk Institute / Louis I. Kahn / San Diego, CA / (1960)



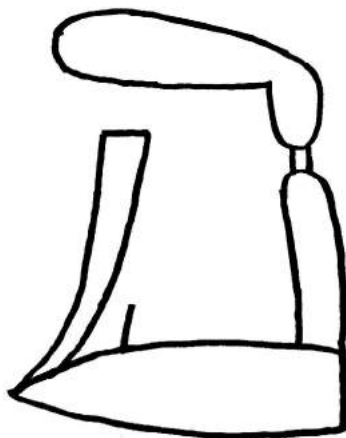
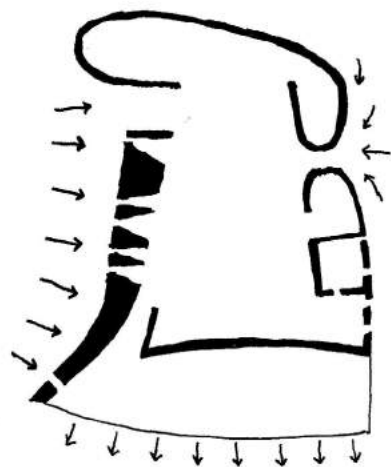
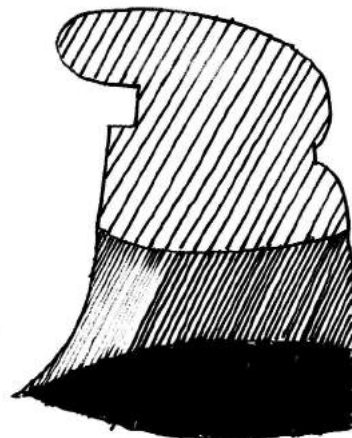
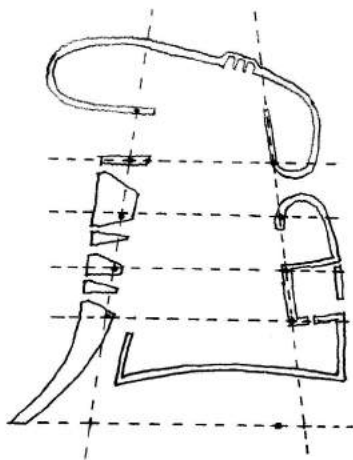
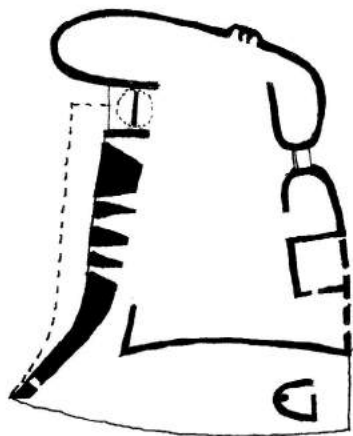
**SPIRITUAL ARCHITECTURAL DEVICES :
CASE STUDY ANALYSIS SERIES**

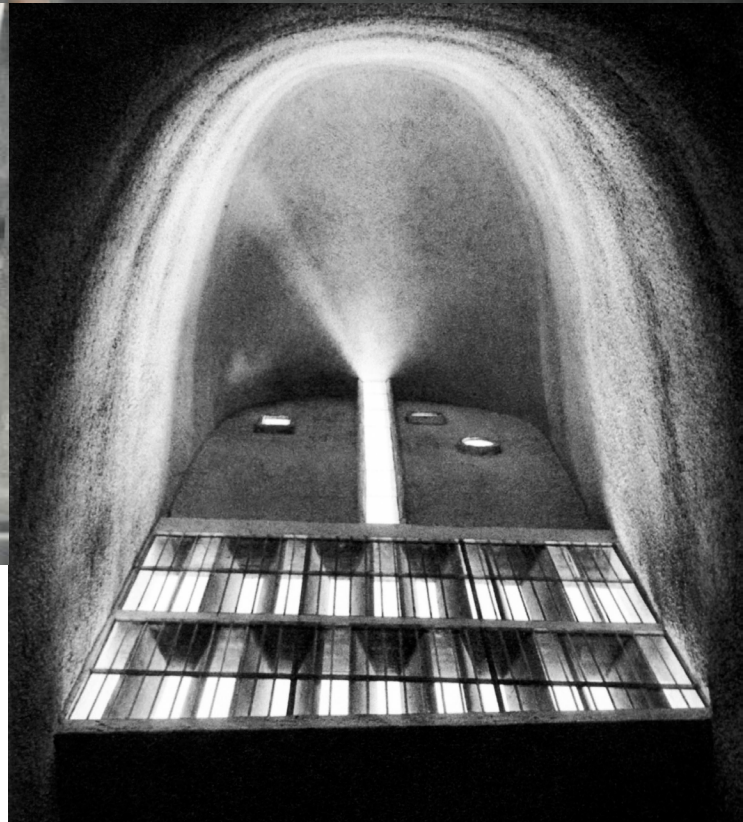


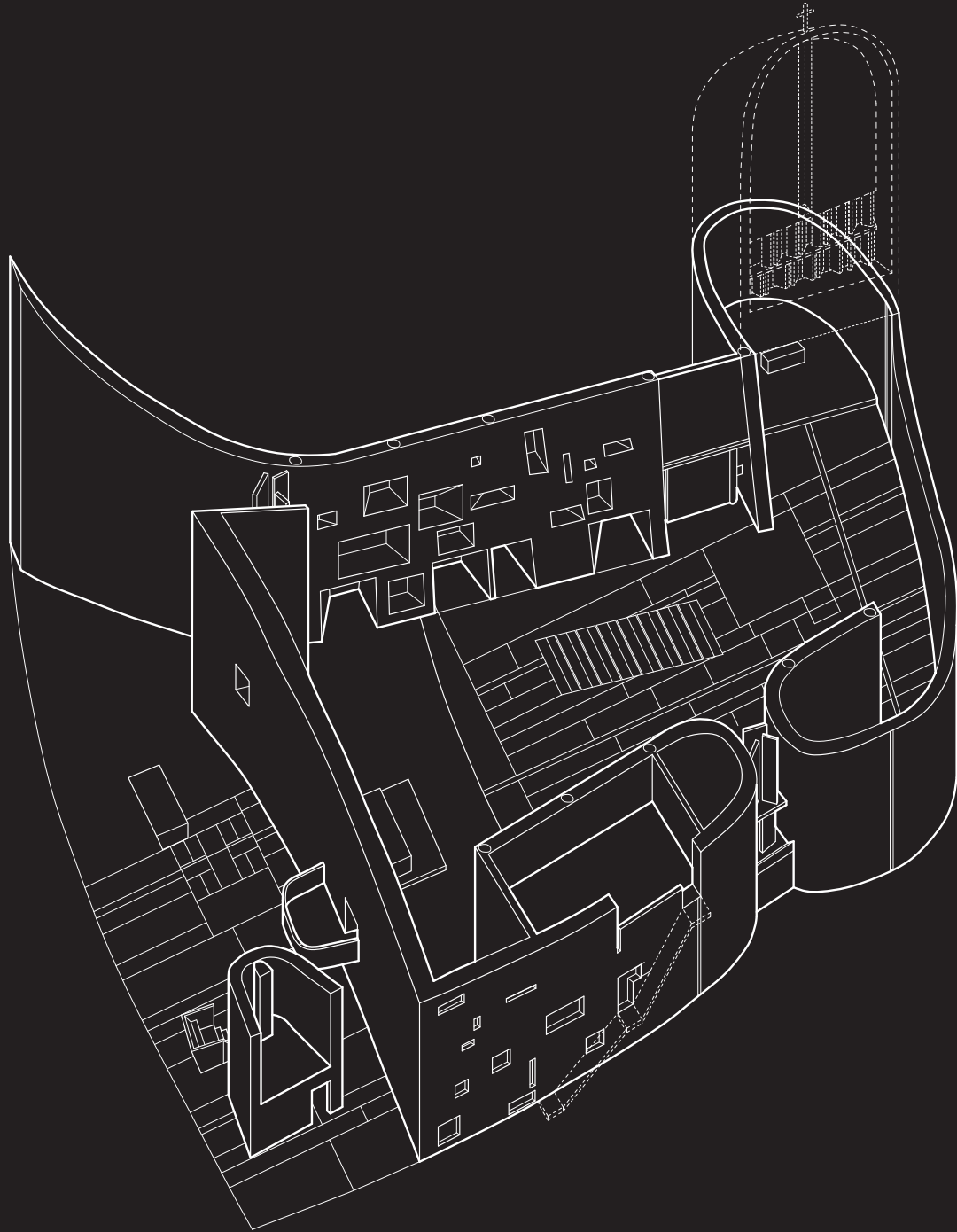
Chappelle Notre-Dame-du-Haut

Ronchamp, France
Le Corbusier
(1953)

The architectural devices Le Corbusier implemented in the design primarily include the south façade wall in the way in which natural light enters the interior space. The varying treatment of the glazing in form, seen best in plan, in turn effect the architecture as it funnels the light into the space and affects the individuals using the space. Secondary architectural devices include the roof shell structure and the light tower serving as architectural metaphors to an airplane's wings and the resurrection of the biblical character, Jesus of Nazareth. The roof literally imposes itself onto the individual implying compression onto the individual affecting their spiritual experience. The light tower uses clerestory windows to filter light down the vertical chamber and into the chapel, while making an allusion to the bible by a form of iconography.





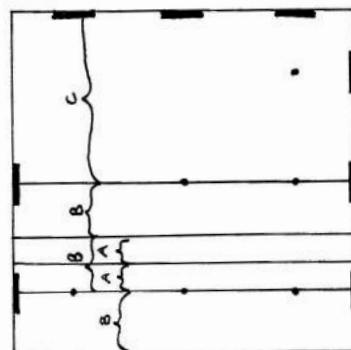
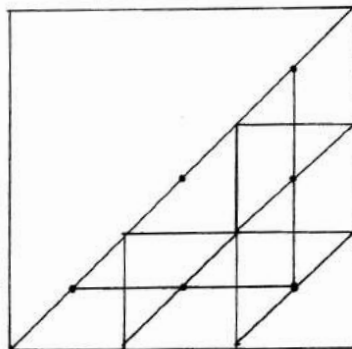
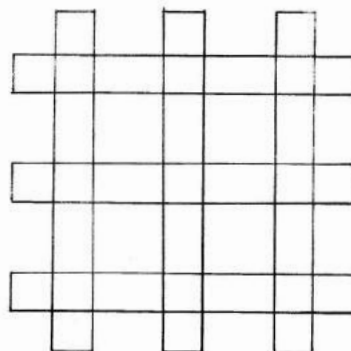
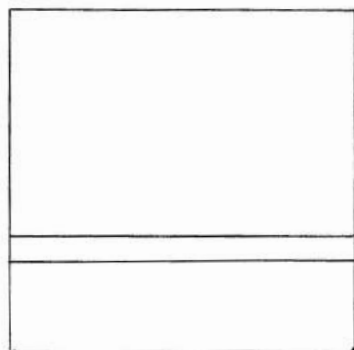
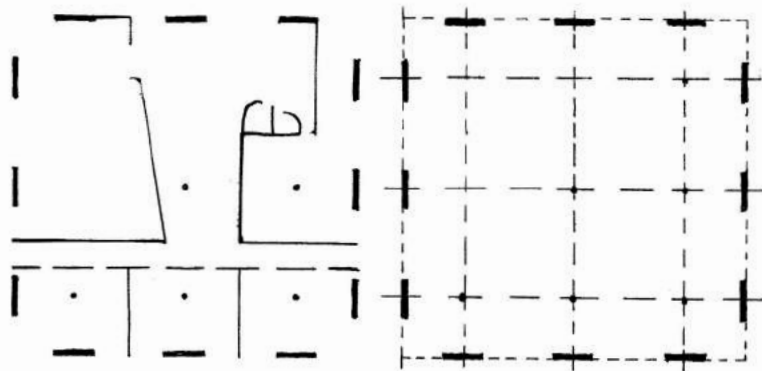




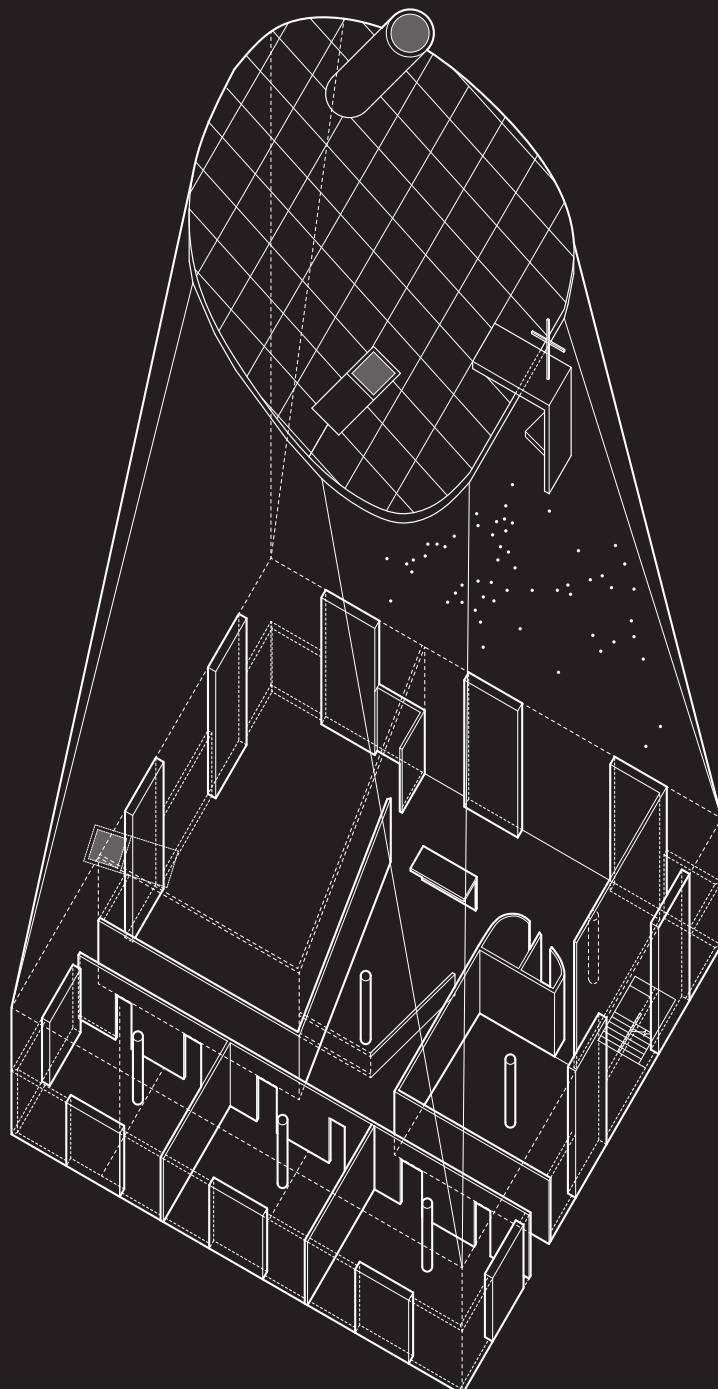
Church Sainte-Pierre

Firminy, France
Le Corbusier
(1953)

The architectural devices Le Corbusier implemented in this design primarily include the architectural treatment to the filtering natural daylight into the space. One of Le Corbusier's aims was to ultimately create a setting that established a place for spiritual enrichment on a modest scale. Le Corbusier stated that the space must be, "vast so that the heart may feel at ease, and high so that prayers may breathe in it." He executed this by the design of the form, but used the light that penetrated the space to reference the cosmos and universe by depicting the constellation of Orion through the many small voids in the wall. This design feature also specifically functioned to cater the light into an undulating pattern which would occur on Easter and Good Friday of each year. Le Corbusier designs the ceiling skylight to reference oculus of the Pantheon in Rome.





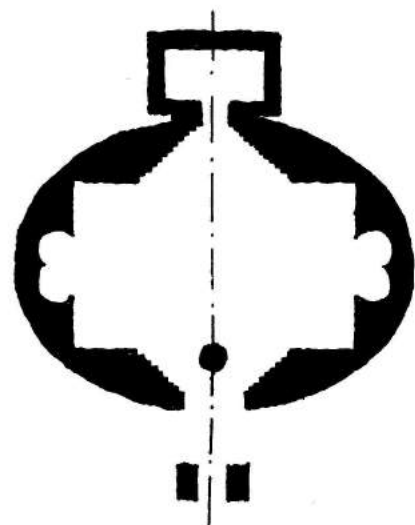
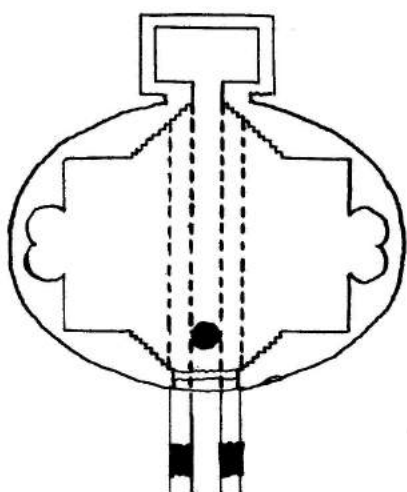
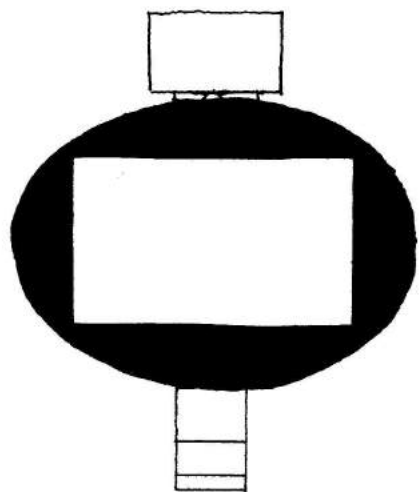
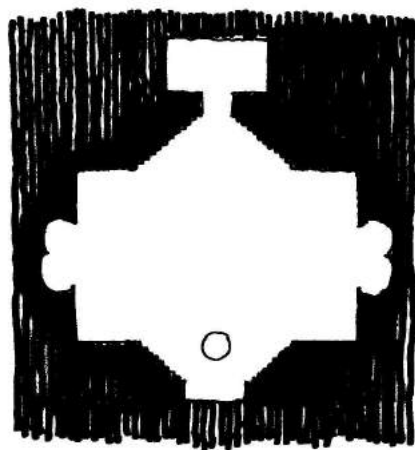
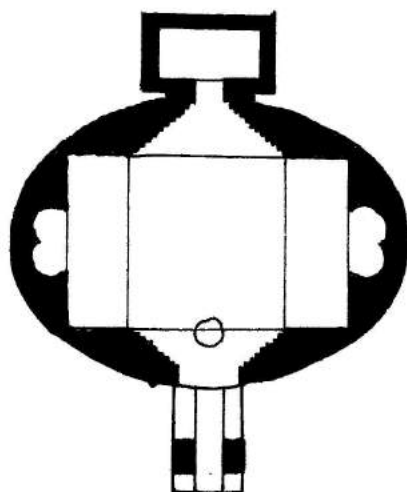
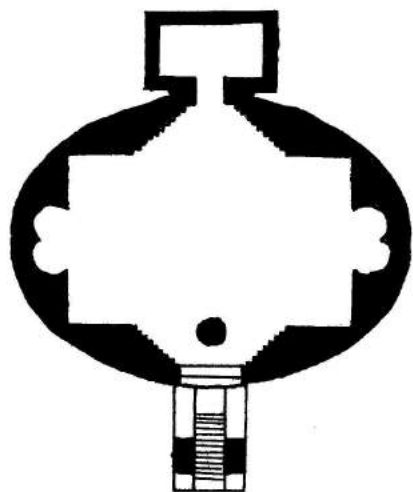




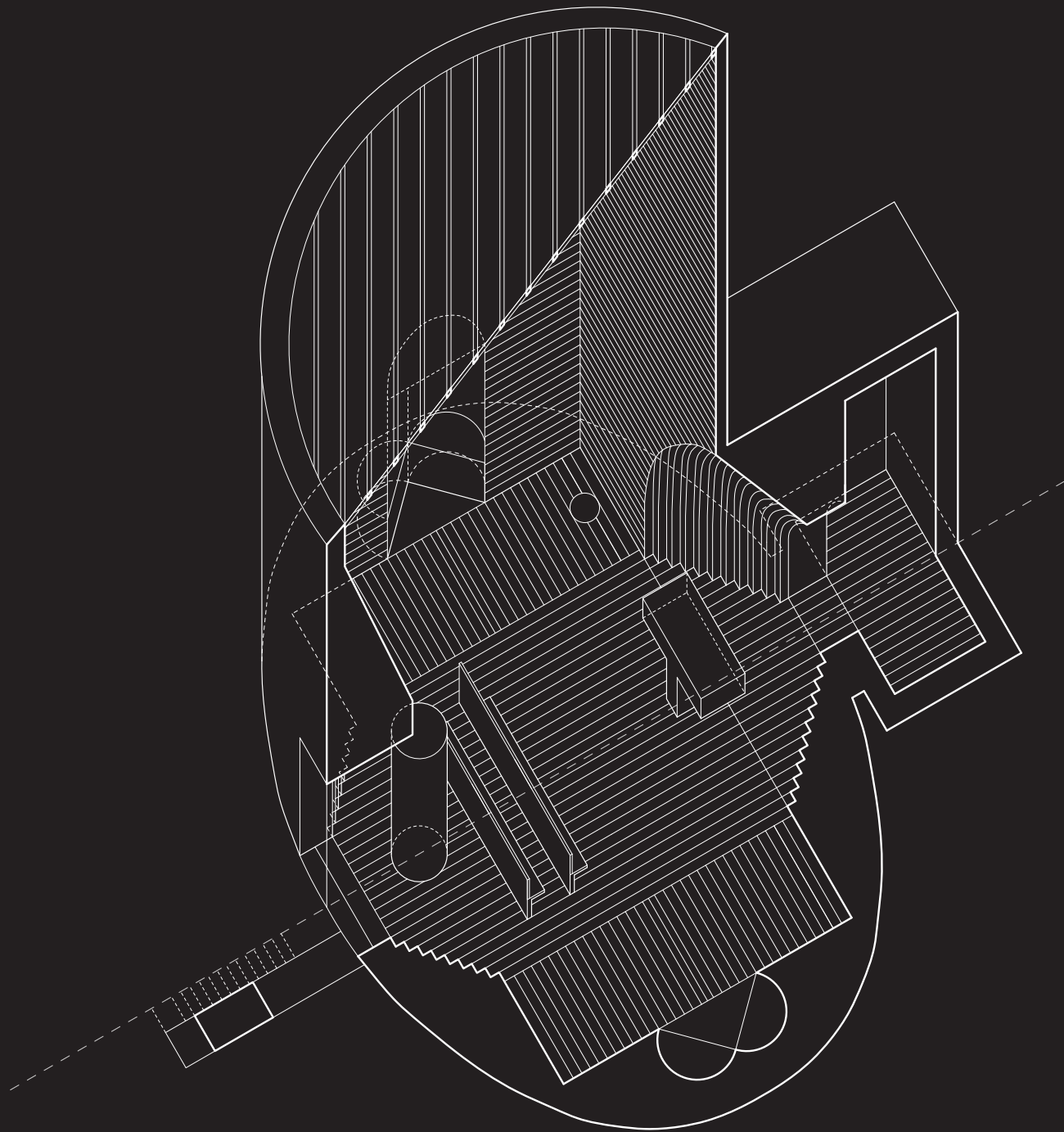
Chiesa Di San Giovanni Battista

Firminy, France
 Le Corbusier
 (1953)

Mario Botta's design of the church of St. John the Baptist used was composed of total design approach like that of Frank Lloyd Wright's Unity Temple and Robie House. Botta's design features a cylindrical based plan symbolizing the anxiety of man. As the church elevates and meets with a perfect circular roof, symbolizing the perfection of the heavens, and cosmos - he references a similar design tactic by Le Corbusier in Firminy, a transition from a square base to a circular roof alluding to the act of transcendence in man in a religious space. Botta's architectural devices include the use of geometry, proportion, scale, and internal landscapes portraying the infinite. The synthesis of these elements, and their sum total to a spiritual experience created by the architecture. The architectural, spatial manifestation creates a far more spiritual experience for those irreligious than the effect of the simple Iconography.





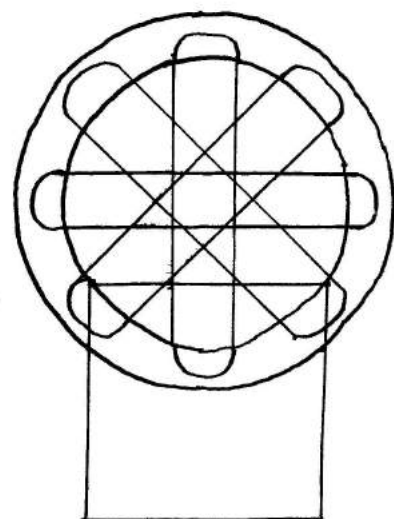
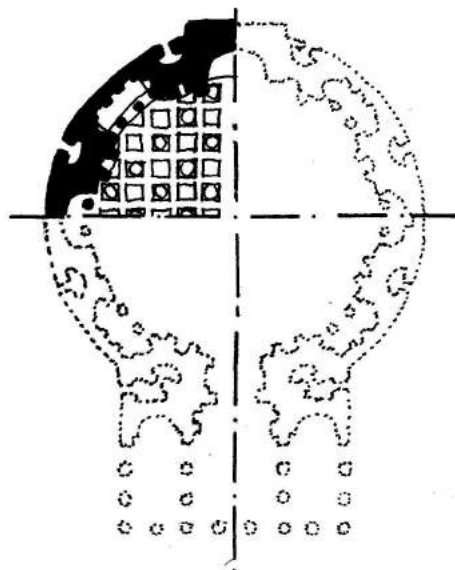
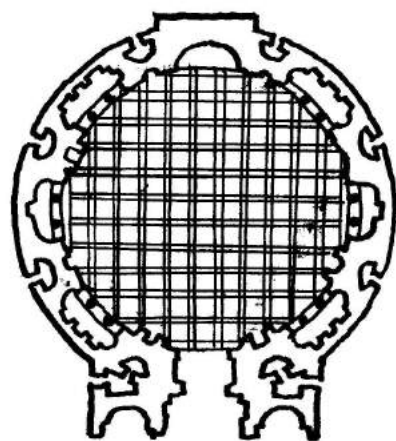
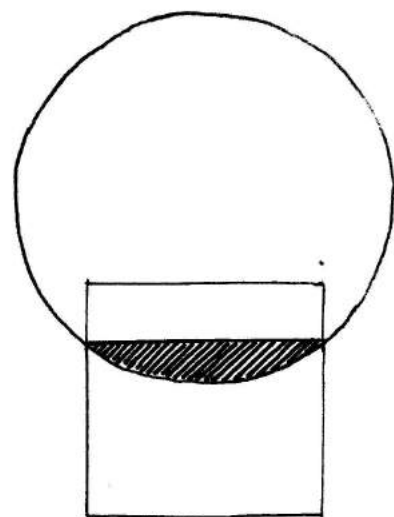
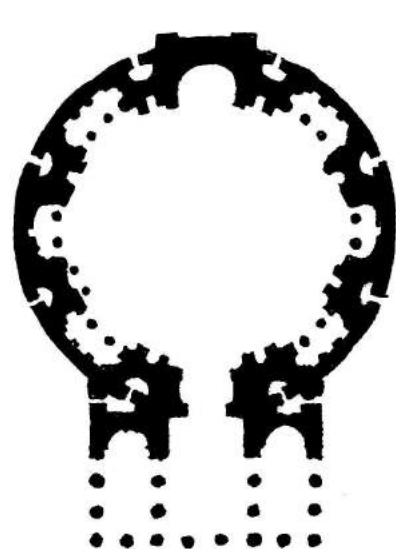




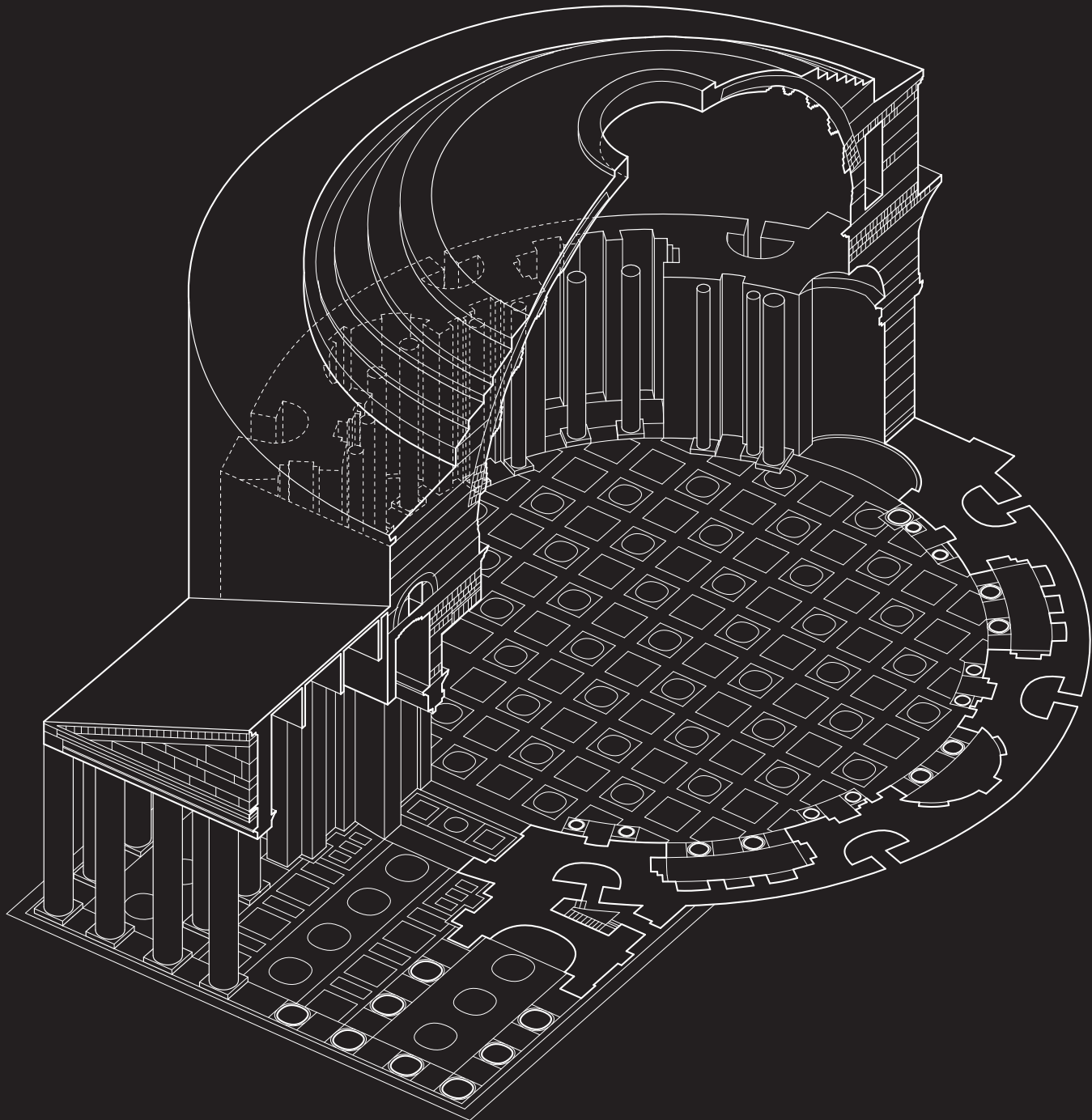
Pantheon

Firminy, France
Le Corbusier
(1953)

The architectural elements used in the Pantheon include scale, daylight, proportion, and geometry. The most notable architectural device used in the Pantheon is the oculus. The twenty six foot wide oculus allows for an explicit relationship with the earth, as it allows rain into the interior space, and daylight into the space. The oculus performs like a clock, measuring time throughout the day by the strong ray of light as it highlights the interior space. The design of the temple indefinitely poses a relationship of scale between the individual and the architecture, while architecturally matching the prominence of the Gods when initially designed. While this historic example continues to live up to the prominence today as of when it was completed, it serves as a canonical architectural monument within the urban fabric of Rome.





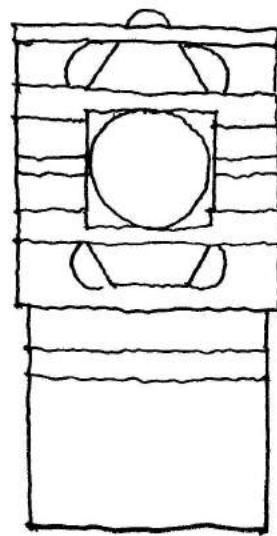
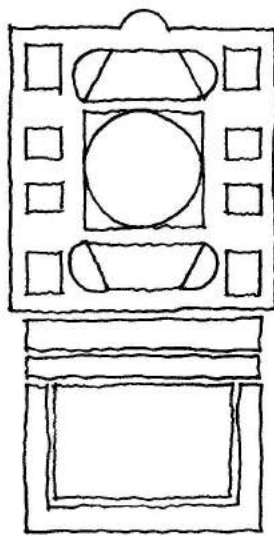
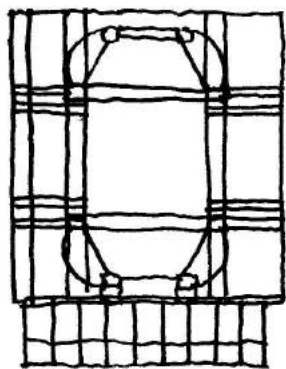
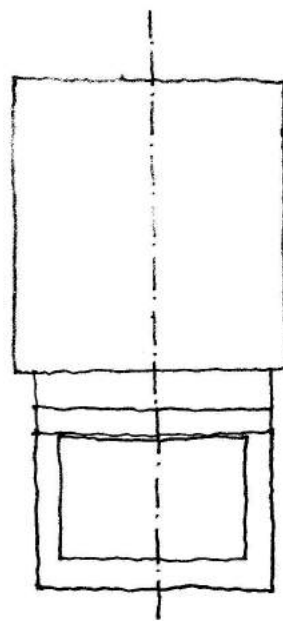
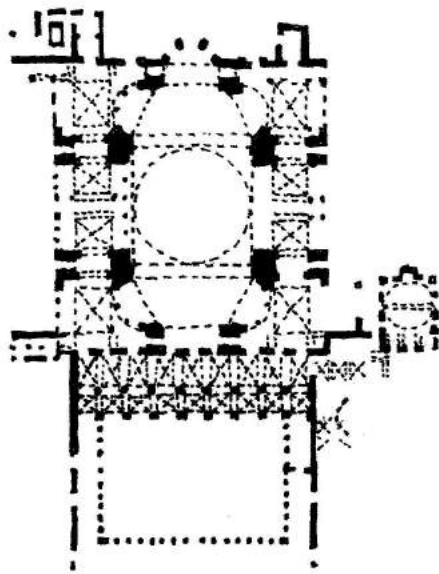
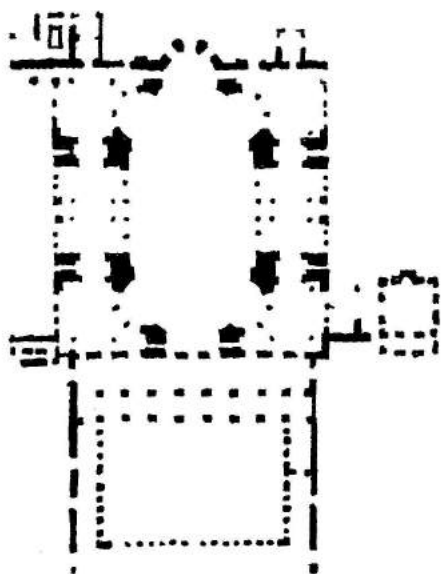




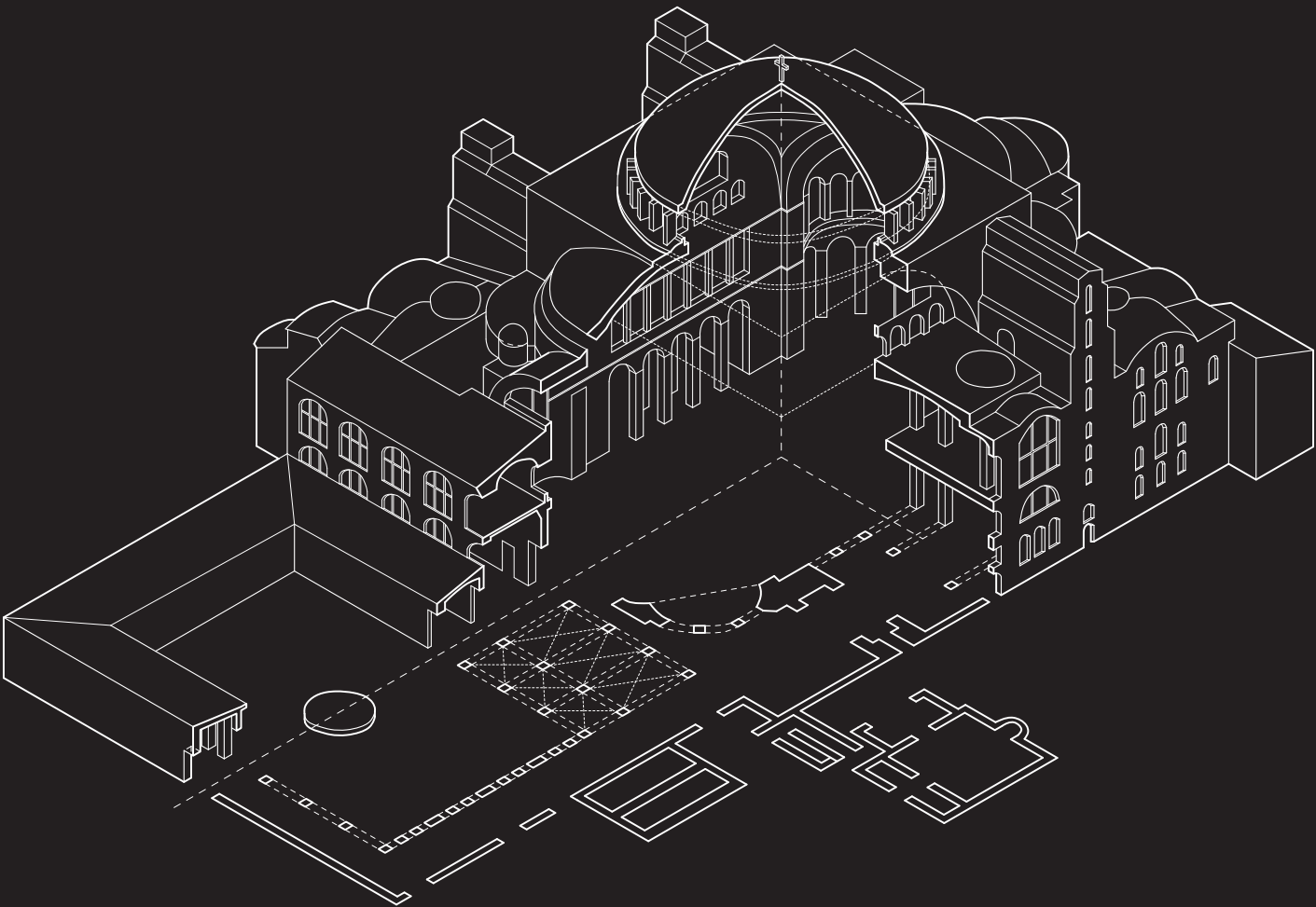
Hagia Sophia

Firminy, France
Le Corbusier
(1953)


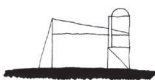








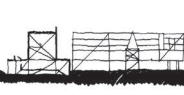





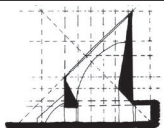

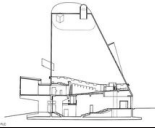
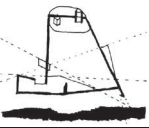
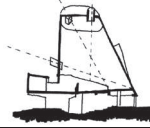
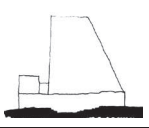
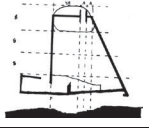


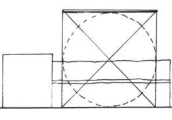
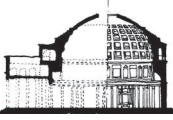

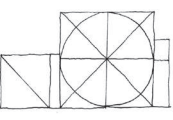
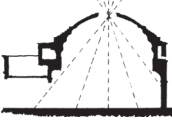




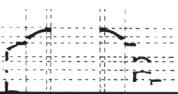


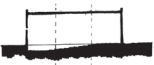

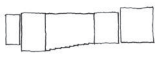
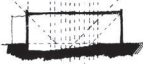

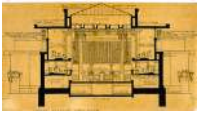
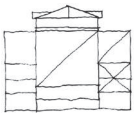

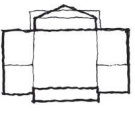
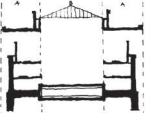
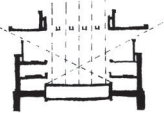




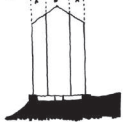







The architectural elements used in the Hagia Sophia include scale, daylight, proportion, and geometry. The most notable architectural device used in Hagia Sophia is the clerestory window beneath the dome alluding to the heavens. This is made structurally possible by the pendentives supporting the dome, allowing for a figural void right before it. The void allows for the clerestory windows to light the colossal interior space. The center dome is 108 feet wide, more than five times larger than the Pantheon's oculus. Similarly to the Pantheon in Rome, this project's relationship between scale and the individuals that occupy it empowers the architecture. The initial church, and later mosque contains two floors centered on a giant nave with the great dome ceiling above it. Smaller domes tower above it as well. The church dominates its urban setting based on its sheer size and the dramatic difference in with the rest of the urban fabric of the city.







ARCHITECTURE DEVICES EXPLORED	Proportion	Geometry	Symmetry / Asymmetry	Sequence / Movement	Structure	Rhythm	Light Source	Spatial Zoning
Chappelle-Notre-Dame-du-Haut								
Sainte Marie de La Tourette								
Chiesa di San Giovanni Battista								
Eglise Saint Pierre								
Pantéon								
Hagia Sophia								
Church of Light								
Thornycrown Chapel								
Unity Temple								
First Unitarian Church of Rochester								

ARCHITECTURE DEVICES EXPLORED	Section Image	Geometry	Symmetry / Asymmetry	Sequence / Movement	Proportion	Light Source
Chappelle-Notre-Dame-du-Haut						
Sainte Marie de La Tourette						
Chiesa di San Giovanni Battista						
Eglise Saint Pierre						
Pantéon						
Hagia Sophia						
Church of Light						
Thornycrown Chapel						
Unity Temple						
First Unitarian Church of Rochester						

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